

MOTION PICTURE HERALD

*Mr. Newell's
Office*
**COMPO Moves Toward
Goal Desperately**

**Circuit Heads Meet
To Boost Grosses**

*Horace O'Brian
in the*
**Pioneer Testimonial
To Spyros Skouras**

—Pictorial Feature

**RANK OPENS BOARDING
SCHOOL FOR MANAGERS**

REVIEWS (In Product Digest): DALLAS, WATCH THE BIRDIE, LAST HOLIDAY, DOUBLE CROSS-JONES, OF MEN AND MUSIC, MYSTERY SUBMARINE, VENDETTA

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NOVEMBER 25, 1950



ON THE SCREEN! A
STAMP

RADIO CITY
M-G-M'S "KING SOLOMON'S MINES" TECHNICOLOR

MOTION PICTURE DAILY November 14, 1950

Solomon's Mines' Is
A Mint at the Hall

! AT THE BOXOFFICE!

! P E D E !

!

SATURDAY NEW RECORD!

M-G-M's best Saturday of a 1st week in Music Hall history!

SUNDAY NEW RECORD!

M-G-M's best Sunday of a 1st week in Music Hall history!

FIRST FOUR DAYS!

M-G-M's second biggest First 4 days in Music Hall history!



"KING SOLOMON'S MINES" GETS DAY AND NIGHT LINES!

WARNER
BROS.

"

Breakthrough

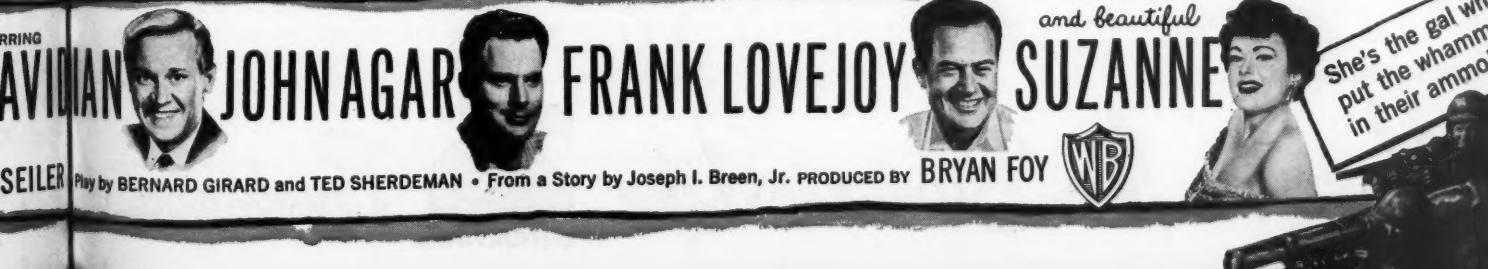
Breakthrough

how
they
love
it!

"BREAKTHROUGH" STARRING DAVIDIAN

DIRECTED BY LEWIS SEILER Play by

STOP IT! through EVERYWHERE



MOVIEZONE



NEWS



FIRST...IN COV.

ERAGE WITH ON-THE-SPOT
FILMING OF NEWS WHEN
IT HAPPENS IN 56 NATIONS
AROUND THE GLOBE!

FIRST...WITH
AUDIENCES EVERYWHERE!

IS
FIRST!



For the Top-O'-the-News
Book **MOVIEZONE NEWS!**



There's No Business Like  *Business!*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 181, No. 8



MARTIN QUIGLEY, JR., Editor

November 25, 1950

The Family Comes First

STRONG voices in Hollywood now are sounding the call for the production of family entertainment rather than propaganda pictures. Speaking at a meeting of the Screen Producers Guild on Thursday of last week Mr. Louis B. Mayer said that the making of wholesome entertainment for the family group was the proper function of the film producer. He commented that he would rather see the proper subjects poorly produced than expertly made message films and other special-purpose pictures.

Theatre box office records everywhere show the need for a constant flow of good films suitable for the whole family. To supply that requirement is certainly Hollywood's primary responsibility. While excursions into making pictures for more restricted groups—either in age or interests—should go on, a proper balance must be maintained. Families, and not special groups, are the bulwarks of motion picture theatre attendance.

Carter Barron

THE untimely passing of Mr. Carter Tate Barron in Washington at the age of 45 takes in his prime a figure of decided importance in the public and Governmental relations of this industry.

Selfless as he was, Mr. Barron had none the less become very well and most pleasantly and impressively known in official Washington in a career built up from his entry on the capital scene in the late '20's. Most of his years there were spent in the service of Loew's and the broad concerns of the motion picture.

He was one of sharp decisions, and diplomatic expressions, positive without contentiousness. He made good will. His career of service to his firm and to the whole industry was summed up in President Truman's tribute: "He was one of the ablest men in Washington and one of the greatest assets the District of Columbia ever had."

TV Growing Pains

TIT is not surprising that television, playing to an audience which has grown from a few thousand set owners right after the war to more than eight million now, should have growing pains. Likewise it is to be expected that some of the howls from these growing pains should reach the public ear. At present television is all but monopolizing the amusement news.

The Columbia Broadcasting System was scheduled to start commercial color television on November 20 but three Federal judges in Chicago decided that color service should be delayed at least for a little while. CBS presented its first formal but "non-commercial" show featuring Arthur Godfrey. The color was pretty and Godfrey played his ukulele well but the judges had to think of obsolescence, compatibility and other technical and economic factors.

Meanwhile an advertising and promotion campaign of the American Television Dealers and Manufacturers has boomeranged. Its first full page ad urged parents to buy television receivers to save their children from the "humiliation" of seeing

television at the home of a neighbor. Dr. Angelo Patri, columnist and authority on child guidance, who was quoted in the ad, said he would return his check and never advertise anything in the future. *Tide*, the advertising trade magazine, commented editorially that the advertisement was the worst case of bad taste in years. Mrs. Roosevelt, who is featured in the same series, said the first ad was "horrible." The Family Service Association of America called it "unmitigated nonsense." A spokesman from the advertising agency admitted the copy "was out of bounds as far as taste was concerned." Motion picture distribution and theatre advertising directors, sometimes charged with enthusiastic exaggeration in their copy, may be quietly amused.

However, the chief television growing pain of the week was on the labor front. Faced with a national strike the television broadcasters signed an agreement with the Television Authority which indicates in due time "Lady Hollywood" will be a piker as far as relative pay to talent is concerned. The union also has won at least a temporary ban on repeated film telecasts on a program.

Films for Children?

IN reply to a questionnaire submitted by UNESCO, Mrs. Marjorie Granger Dawson, director of the Children's Film Library of the Motion Picture Association, has asserted that there is no need for making recreational films especially for American children above the age of eight.

Children under the age of eight, according to the National Children's Film Library Committee, should not attend regular theatres for general film programs.

The MPAA report effectively points out that children over eight do not need special films in the same way they require special clothes, toys and books. Of course it is recognized that all Hollywood product is not for young people and that advisory classifications serve a useful purpose for parents and teachers.

Most of the great children's books such as "Gulliver's Travels", "Tom Sawyer", "Captains Courageous", "Oliver Twist", "David Copperfield", "Robinson Crusoe" and other classics for children were written originally for adults. Furthermore, the best of the fairy tales prepared for children are those which likewise have strong appeal to adults. The same has been found true in motion pictures. The films which have been most popular with children over eight have been popular with audiences of all ages.

Q Many showmen recall the RKO "This Is America" subject, "Letter to a Rebel." It has now been re-edited with a foreword by General Lucius D. Clay. The message of the country editor to his college boy son has been made more timely than ever by the Korean War. General Clay expressed the thought behind the film, "When you hear the echoes from behind the Iron Curtain, you realize—as this picture portrays—that freedom is a precious thing—a thing that cannot be taken for granted."

Letters to the Herald

URGES USE OF TELEVISION ADS

TO THE EDITOR:

It is apparent that an increasingly greater portion of the country is being affected by the free and convenient competition of television.

Perhaps because its audience is captive, television has indicated that it is the most potent contemporary sales force. This it has proved by its sale of relatively unknown patent medicines, dish rags, novelties and also such things as second hand automobiles.

The writer feels that the film industry should immediately utilize television to sell motion pictures. As we know, millions of people are staying away from our theatres either completely or to a great extent. Why wouldn't it be a good idea to channel a great portion of the industry's advertising expenditures to television? After all, with the people devoting time to television they do neglect *Life*, *Look*, *Saturday Evening Post*, fan magazines and other periodicals.

We feel so keenly the value of television that we were going to appropriate funds to experiment and, if possible, prove these points through the Woods theatre campaigns. However, this is impractical because there is very little television time available locally except a few spot announcements. Any good time must be secured nationally. How, or through what manner or corporate entity, is something to be developed, and secondary. Perhaps a national organization to purchase time could be formed either by the sale of stock to form a corporation or advances to such a company by exhibitors and distributors; the capital to be used for the purchase of this television time in advance on a national scale and preferably for three or four evenings each week. A practically exclusive television campaign in Los Angeles and New York was successful and profitable in exploiting "711 Ocean Drive."

Inasmuch as television time is in such demand the worst thing that could happen is that if we couldn't sell motion pictures the time would be re-sold to some eager customer who is on the television advertising waiting list.

Once this time has been secured it could be sold for an individual picture or on a monthly, weekly or bi-weekly basis to individual companies. Another manner would be on an industry basis as railroads and other large industries do. While it is just a

suggestion, the makeup of the show should be film. It would not be necessary to use the particular motion picture stars appearing in a given picture. The present talent on television which other advertisers are now using, be it Burns and Allen, Jimmy Durante, Danny Thomas or Dave Garroway, could be used to make a film television program selling motion pictures instead of some other article.

Campaigns should include spot trailers ranging from 20 seconds to a minute or more, plus a 15-minute or half hour show using talent and format of a type to be decided. We feel that in our homes, instead of our children seeing old Westerns and even silent films with narrators between 5 and 6 P.M., we would be much better off having trailers of descriptive shorts of pictures whether they be "An American Guerrilla in the Philippines," Errol Flynn in "Rocky Mountain," John Wayne in "Rio Grande," the elusive rabbit in "Harvey," "Palomino," a Pine-Thomas Technicolor production, "King Solomon's Mines," or a Walt Disney production, not to neglect "Quo Vadis."

Naturally, we would also want to have an 8 or 9 P.M. show for adults.

At least in this manner the younger generation, in addition to our erstwhile patrons, would be acquainted with motion pictures and perhaps their appetites would be whetted to the extent that millions would return to steady patronage.

If necessary we could have a gigantic national contest based on skill and knowledge of current pictures (to avoid lottery laws) which could be beneficial in many ways. Let's not laugh at "Stop the Music" and other gimmick shows.

At present only the larger cities are affected. When the coaxial cable is completed in 1951, coverage and damage will be greater. Because time must be bought nationally, plans should be made immediately for the acquisition of such time.

Recently I listened to a venerable showman whom I respect state that in his opinion television was not affecting theatre business. It is our firm conviction, however, that when aerials go up parallel to the lightning rods on the farm houses of his customers, he will realize what we are now talking about and that there is more than one kind of lightning.—EDWIN SILVERMAN, President, Essaness Theatres Corp., Chicago, Ill.

"SAVED ME MONEY"

"Just a word of praise for your Film Buyers' Rating.

"In my 30 years' experience buying films, this guide is the best I have ever followed. It has proved 95 per cent in agreement with my boxoffice receipts on pictures as rated by the independent exhibitors.

"It has saved me money. That's why I can praise it. And I am sending reports every week."—Ellison Dunn, Dunn Family Theatres, Donalsonville, Ga.

That Tax

TO THE EDITOR:

Two things interest me:

- 1.—Getting the 20 per cent tax off.
- 2.—More advertising by producers.—Moulton, Ala., Exhibitor.

Better Stories

TO THE EDITOR:

We need much better stories in our "A" movies.

Stories make the picture. John Wayne is about the only star that can hold a picture without a good story.—Dallas, Tex., Exhibitor.

No Foreign Stuff

TO THE EDITOR:

Give us more down-to-earth stories and not so much foreign stuff which definitely is not for the small towns.—McCleary, Wash., Exhibitor.

What Price Names?

TO THE EDITOR:

Names do not mean too much. It depends on the pictures.—New York City Exhibitor.

Over-Stuffed Shows

TO THE EDITOR:

Exhibitors, in my estimation, are driving people away from their theatres by over-stuffed shows with a running time of more than three-and-one-half hours, thereby running until 12:30 or 12:45 at night. The average patron wants to be home before midnight if he has to go to work the next day.—New York City Exhibitor.

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ON THE HORIZON

Development and trends that shape the motion picture industry's future.

► Current discussions indicate that the recent incident in which several important New York area theatres, headed by the George Skouras group, ran "Bicycle Thief," which was judged in violation of the Production Code, is by no means ended. The incident is regarded as a serious slap at the industry's system of self-regulation, made particularly painful because of the presence of the name of Skouras, which previously had bulwarked the Code operation.

► Look for verbal fireworks when studies now being made by distribution on first run theatre advertising budgets are released. Figures will show that many budgets are far below what might be "normal" from any point of view.

► Ellis Arnall, president of the Society of Independent Motion Picture Producers who believes COMPO should reconstitute its structure to embrace the perplexing argumentative area of trade practices, will not find this easy to sell. Opposition from within COMPO is inevitable.

► Whatever defensive value may have reposed in the non-television clause written into player-employment contracts by studios appears nearing the vanishing point. Whereas 742 players were under studio contract in March 1, 1947, only 315 were on contract March 1, 1950, according to the Screen Actors Guild. And some of those, exact number unknown, have managed to get "exceptions" inserted in their contracts as a condition of renewal.

► By the time television finds a regular place on the theatre program it may have made more substantial impact on the motion picture itself. Official blessing of the CBS color process has created a feeling of urgency. The industry's organized effort to deal with home TV won't ignore technical possibilities. So look for acceleration of research

in lenticular film, in practical stereoscopy and in carbon arc heat control further freeing the theatre picture from its traditional limitations of size. From these technical achievements would inevitably flow others suggested or permitted by them.

► The Screen Actors Guild is eyeing the recent television agreement which concedes that performers should have some control over recordings and replays of their television performances. It is viewed as support for a renewal of the actors' demand for control over reissues of motion pictures.

► There is every indication from London that J. Arthur Rank intends concentrating his industry activity more and more on distribution and exhibition, with considerably less emphasis on production, admittedly less than successful among the Rank screen enterprises.

► What Howard Hughes is going to do about his RKO stock interest is shaping up into a first class mystery. While a deal for his theatre company stock has been in negotiation for several months it is currently reported that discussions are under way for the sale of his picture company stock. The latter maneuver has been denied by Mr. Hughes. It is known that associates of Mr. Hughes have been urging him to abandon film company operation and return to individual production.

► President Truman and his top advisers may soon head the guest list at a one-year-old birthday party for the Motion Picture Association's theatre, the Academia. The President and his Cabinet attended the opening a year ago, and MPAA officials have been considering making the presidential visit an annual affair.

► Information from foreign production sources indicates little likelihood of a reawakening of last year's boom in the use of foreign films by U. S. "art" houses which recently have gone to British—or American—product. Looks as if only top quality from abroad will ring a cash register bell here.

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This week in pictures



By the Herald

CURTAILMENT of bidding was their subject. National Allied's special committee on that topic, as it met in New York last week. Left to right: Sidney Samuelson, Philadelphia; Ray Branch, Michigan; Abram F. Myers, general counsel; H. A. Cole, Dallas.

AT THE INDIANA ALLIED banquet last week, right: seated, Marc Wolf, left, and Trueman Rembusch, right, honored guests, and Governor Henry Schricker. Standing, Marshall Thompson, MGM star; and Col. William McGraw, Variety International, the convention dinner's toastmaster.



AT THE ST. LOUIS MPTO: A. Hozier; Elmer Rhoden, Jr., Commonwealth Theatres; Mala Powers, RKO; Tom Edwards, Plumlee circuit; Robert Mochrie, RKO; Senn Lawler, Fox Midwest; I. Wienshienk, Publix-Great States; Dick Beachley, exhibitor.

AT THE SCREEN WRITERS GUILD meeting in Hollywood: In the picture are Allen Rivkin, Valentine Davies, new treasurer, Leonard Spigelgass, and Edmund Hartmann, new vice-presidents, Alice Penneman, Karl Tunberg, new president, F. Hugh Herbert, M. Coates Webster, Richard Breen, Richard Murphy, Sloan Nibley, Jonathan Latimer, Winston Miller, Morgan Cox, Carl Foreman, Oscar Brodney, Frank Nugent, Howard Green.



By the Herald

FROM BRAZIL, left, and Ireland, right, our correspondents have been visiting our New York offices and attending to personal pleasures and business. At the left, Mrs. R. Ekerman, National Theatres Supply distributor in Rio de Janeiro. Right, Tom Sheehy, foreign and film editor of *The Irish Catholic*, and editor of the *Irish Hotelier*.





By the Herald

ERICH POMMER, veteran producer of important pictures in Germany and in later years in Hollywood, and a film industry executive for the Government in Germany during post-war years, chatted briefly with trade writers Monday in New York en route from Hollywood to Germany. He will make the newest in Upton Sinclair's Lanny Budd Series, "The Sixth Column" in Germany and Hollywood, in cooperation with CCC Films, Berlin, and Sol Lesser. The picture will have an American and German cast and technicians, and be in German and English.



TESTIMONIAL to Leo Brecher, New York exhibitor and for the past two years president of the Metropolitan Motion Picture Theatres Association of New York City. From the left, Russell V. Downing, Radio City Music Hall; David T. Katz, Roxy Theatre; Samuel Rinzler, Randforce Theatres; Mr. Brecher; D. John Phillips, MMPTA executive director; Edward N. Rugoff, MMPTA president; Harold Rinzler, Randforce; Julius Joelson, J.J. Theatres; Samuel Rosen, Fabian Theatres; Harry Goldberg, Warner Theatres; Murray Gurfine, MMPTA; Robert Weitman, United Paramount; Oscar Doob, Loew's; and Leslie R. Schwartz, Century Theatres. The citation acclaimed Mr. Brecher's contribution towards the association while serving his office. He is now chairman of the board.



OPENING, in Boston, of the new Warner Brothers exchange. It brought out city officials and film row figures. Arrayed at the left are Alvin Rosenberg, Herman Goldberg, and Bernard Goodman, New York home office; Bill Horan, manager; Boston Mayor John Hynes; Norman J. Ayers, eastern district manager; R. A. McGuire, Herman Maier, and E. C. A. Bullock, New York.

BREAKTHROUGH. The picture of that name opened last week at the Warners' New York Strand Theatre, accompanied by a flourishing army tribute to the First Division, and attendance of generals who commanded it in Normandy. At the right, and in order, Mort Blumenstock, Warner advertising-publicity director; Major Albert Warner and Mrs. Warner; and Lt. General Clarence R. Huebner. The latter presented a First Division Society Award of Merit to Major Warner, also accepting for his brothers Harry and Jack.





MARION MARSHALL, right, points out an interesting scene in the script of "Halls of Montezuma" to Richard Widmark, star of the 20th Century-Fox Technicolor epic. It's a January release with a big campaign behind it.



LONGEST SPEECH! Alec Guinness, left, famed British actor, as Disraeli in "The Mudlark," makes a brilliant eight-minute address to the House of Commons. Irene Dunne stars, with Andrew Ray in the title role.



TOAST OF THE TOWN is Clifton Webb as he raises his glass along with Joan Blondell, left, in the new comedy hit, "For Heaven's Sake." It's an end-of-the-year holiday package for all the family.



TEA FOR ONE on the set of Jack M. Warner's "The Man Who Cheated Himself," left, as lovely Jane Wyatt takes a break while making the thriller. Lee J. Cobb and John Dall co-star in the January release from 20th Century-Fox.



DOWN SOUTH William Lundigan and Susan Hayward play host and hostess to a collection of watermelon fanciers on the set of "I'd Climb the Highest Mountain." Filmed in Georgia, this stirring story of the backwoods is rated high on the 1951 schedule from 20th Century-Fox.

(Advertisement)



Art Arthur and Roy Brewer



Trueman Rembusch, Marc Wolf, Robert Wilby



Ned Depinet, Robert Coyne

COMPO CLARIFIES INTENT TO DO JOB, DESPITE TOA

New York Meeting Acts on Important Plans; Sets Talks on TOA Points

The minor crisis stirred up by the Theatre Owners of America's demand for greater representation on the executive board of the Council of Motion Picture Organizations has, if anything, strengthened the determination of other members to implement COMPO's over-all objectives as quickly and thoroughly as possible.

This was apparent as the board concluded a two-day meeting last Friday in New York. More action was taken on a number of important issues than perhaps ever before in the all-industry organization's brief history and this was taken to mean—inferentially, at any rate—that COMPO was still in business, and intended to remain so for a long time to come. In effect, TOA was told: We want you with us, and we will try to arrive at a solution satisfactory for everybody. But we are going ahead with our program, whether there are defections in the ranks or not. TOA is also seeking the limiting of COMPO's sphere to national public relations.

And as if to prove that it was thinking of COMPO only in terms of a forward direction, nine members of the board (TOA was not present officially) approved:

A new billing system to eliminate the "bugs" in the present plan;

A national "Starmakers" contest;

A film festival;

A revised version of the Motion Pic-

ture Industry Council plan for Hollywood's cooperation with the Government in the production of war effort pictures.

A plan for Ned E. Depinet, COMPO president, to appoint a national legislative committee;

Arrangements to conduct industry seminars;

The naming by Mr. Depinet of one delegate or more to attend the Mid-Century White House Youth Conference;

Sponsorship of a survey of managers and the public.

As for the TOA issue itself, the board took no action beyond authorizing Mr. Depinet, and anyone he may choose, to meet with a TOA committee headed by Ted Gamble. After a brief conference with Mr. Gamble following the COMPO meeting, Mr. Depinet left for the West Coast early in the week and it was decided to resume negotiations on Mr. Depinet's return next week. So the TOA matter this week was technically just about where it stood before the board met.

There's no question that the TOA matter was uppermost in everybody's mind—representatives and trade press reporters—who gathered on the eighth floor of the Astor hotel. There's also no question that the issue concerning TOA, dealt with at the Friday session, was warmly discussed to say the least. But after the tumult and shouting had died, and the captains and kings of the industry had departed, it appeared to seasoned observers that the threats and

warnings against appeasing TOA which had been proclaimed by some of the delegates at the closed session (to the accompaniment of some sharp table thumping), did definitely not have the effect, as had been feared, of splitting COMPO wide open. Indeed, the taking of so much positive action proved just that. It also proved that here, as in other industry differences, the cooler heads would prevail.

TOA Not Represented But Pinanski Present

TOA was not represented at the meeting, though Samuel Pinanski, TOA president, sat in on the Thursday session "as an individual." A TOA spokesman was quick to say that the TOA absence was merely caused by a "conflict"; that is, the representatives could not be present because of previously-arranged appointments. Robert Coyne, COMPO's executive counsel, backed up this statement and added that TOA failure to renew its COMPO membership did not involve its participation in the New York meeting. Whether any action as to program taken at the meeting was technically right, in view of the fact that all voting must be unanimous and TOA, by its absence, did not vote, was a legal question which did not seem to bother anybody at the moment.

On the positive side of COMPO activity was, naturally, the approval of the organization's plans and projects for the months to come. In detail, they were as follows:

BILLING: After a financial report by (Continued on next page)

Robert J. O'Donnell, Oscar Doob, Leo Brecher and Charles McCarthy

By the Herald



Samuel Pinanski, Nathan Yamins



William F. Rodgers, Henderson Richey



COMPO-TOA

(Continued from page 13)

Robert J. O'Donnell, treasurer, it was decided to replace the present system which has proved impractical, with a new system to work in this way: the assessment will be on the basis of one-tenth of one percent of the exhibitor's film rental for the previous year. (This is to be matched by the distributor.) This means that the 1950 assessment will be on 1949 rentals. Pledge cards, now being prepared, will be mailed to every theatre operator who will be asked whether he prefers to make his payment semi-annually or quarterly. The pledge cards will explain COMPO aims and objectives.

STAMAKERS CONTEST: This would be a national project, and Leonard Goldenson, United Paramount Theatres president, was named head of a committee to develop the plan.

FILM FESTIVAL: Max E. Youngstein, Paramount's national advertising and promotion director, was named to head the committee in charge of this project. The basic idea was to offer the best talent and product from all companies to the public, all backed by a national advertising campaign.

LEGISLATIVE COMMITTEE: This group would act on a national basis only, and would enter local matters when asked to do so. In connection with any excess profits tax issue, which came up in Washington last week, COMPO decided to take no specific action since the board could not unite on a position.

SEMINARS: These will begin as soon as possible in line with the recommendations made by the seminar committee headed by Gael Sullivan.

SURVEY: According to Mr. Coyne, this survey will be conducted among theatre managers who will have polled their patrons on matters concerning film content, box office potential, in fact, anything that has anything to do with the film business. The managers' reports will be culled and it will then be decided if a further survey, perhaps more penetrating, is necessary.

The board also approved a number of other actions which included: the placing in *Editor & Publisher*, the writing profession's leading trade magazine, of a series of 13 full page advertisements of an institutional nature, to cost \$5,000 to \$6,000; the appointment of Sam Rosen of Fabian Theatres to act as COMPO's assistant treasurer; Fred J. Schwartz as head of a committee to study the exposition idea proposed by Mr. Schwartz; authorization for Arthur L. Mayer, executive vice-president, to negotiate with the Association of Motion Picture Fan Magazines on its becoming a non-voting associate member of the organization; a motion to compliment the Motion Picture Association of America for the operation of the Children's Film Library; a change in voting procedure, wherein communications on action taken will be sent board members who must reply within 10 days, or the vote

FAIR TRADE PLAN TO BE SUBMITTED

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, said in New York last week he would submit to the Council of Motion Picture Organizations a proposal for an industry meeting with the Federal Trade Commission and possibly the Justice Department on the matter of a fair trade code. Mr. Arnall said that the agenda of the COMPO executive board meeting last week was too crowded, and did not allow him to submit the plan. He said he was sending a letter to Ned E. Depinet, COMPO president, asking him to include the fair trade code issue on the agenda of the next meeting.

will be considered affirmative; sending of Mr. Goldenson, and possibly Trueman Rembusch, Allied States president, to Minneapolis in order to help straighten out the misunderstanding between exhibitors on the formation of a local COMPO unit.

The board also adopted a resolution presented by Mr. Coyne on behalf of certain Texas circuits including Interstate, for the Federal Government to eliminate the alleged inequities in excise taxes on children's and soldiers' tickets.

Attending the meeting were: Allied—Mr. Rembusch, Nathan Yamins; ITO of New York—Max Cohen, Harry Brandt; MMPTA of New York—Leo Brecher, Oscar A. Doob; PCCITO—Rotus Harvey, William Graeber; MPAA—William F. Rodgers; Variety Clubs—Robert J. O'Donnell, Marc J. Wolf; MPIC—Art Arthur, Roy Brewer; SIMPP—Ellis G. Arnall, Marvin Faris; Trade Press—Abel Green, Red Kann, alternate for Martin Quigley.

Theatre Video Success, Declares John Balaban

CHICAGO: Theatre television this week was seen as an unqualified success by John Balaban, president of the Balaban and Katz circuit, which has been presenting telecasts of the "Big Ten" football games at its State Lake and Tivoli theatres. During the entire series there was a steady rise in attendance and at the State Lake 1,000 were present for the first game; 1,200 for the second; 1,500 for the third; 1,800 for the fourth, and 2,700—capacity—for the fifth.

The attendance at the Tivoli was comparably good. The quality of the telecast was said to be very good. The State Lake used film and the Tivoli's telecast came over on a direct channel.

Mr. Balaban said he was highly pleased with the result, as were his audiences. He added: "It takes time to perfect anything. We had to overcome technical difficulties. We had to build up an audience responsive to theatre television. You don't do those things in a day."

Ask Divorce Plans Dec. 6

WASHINGTON: The Justice Department has indicated that it is studying ways to have the three remaining defendants in the Government's anti-trust suit—Twentieth Century-Fox, Warner Bros. and Loew's—submit divorce plans by December 6, it has been learned here.

The December 6 date is important inasmuch as it will be instrumental in deciding whether the Statutory Court's decree order for submission of divorce plans within six months from the time of the decision will be effective from the time the Supreme Court affirmed the lower court's order, or from two months later, that is from the time the high court's mandate was filed in New York.

The Justice Department is at present considering several methods of enforcing the earlier date. One is to let December 6 go by and then bring the companies to court on a charge that they have defaulted; another is to let the companies know its views and allow the court to decide the issue. The date question would have a bearing, too, on the submission of divestiture plans.

TOA Invites Distributors To Arbitration Parley

Sam Pinanski, president of the TOA, and Walter Reade Jr., chairman of the distributor-exhibitor relations committee, Wednesday released the text of a letter inviting distribution executives to attend a conference on arbitration at the Hotel Astor, New York, November 29.

The letter said the conference would be held to determine whether or not the industry wishes and will work for an arbitration system and whether or not objections to such a system can be solved by compromise and conciliation.

The letter was sent to Jack Cohn, Columbia; William J. Heineman, Eagle Lion Classics; Nicholas M. Schenck, Loew's; Steve Broidy, Monogram; Barney Balaban, Paramount; Ned E. Depinet, RKO Radio; Herbert J. Yates, Republic; Spyros P. Skouras, Twentieth Century-Fox; Gradwell Sears, United Artists; Nate J. Blumberg, Universal, and Albert Warner, Warner Brothers.

Dezel to Distribute Films

Albert Dezel has announced a deal with Moe Kerman of Favorite Films, whereby Mr. Dezel will distribute 20 Zane Grey films formerly distributed by Paramount, for the Chicago, Milwaukee and Detroit territories.

Columbia Signs Sloane

Santana Productions have signed Everett Sloane to appear in a featured role in "Sirocco" for Columbia. Mr. Sloane recently completed a part in "The Enforcer."

Rooney to Direct Film

Columbia Pictures has announced that Mickey Rooney will direct "My True Story" for that company.

CONFIDENCE

A Message of Vital Importance To All Exhibitors

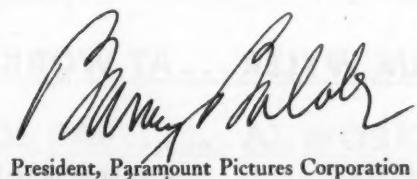


Manpower is the life-line of a studio, as pictures are the life-line of a theatre. We believe that today Paramount has manpower unexcelled in its 39-year history. Indeed never before, in my recollection, has there been such an impressive massing of creative talent in one production organization.

We not only *have* the industry's greatest boxoffice manpower but we are *using* it—aggressively, immediately and effectively—to bring you more pictures . . . better pictures . . . pictures carefully planned to the needs of today's market.

Paramount has faith in today and tomorrow. Implementing that faith thru stepped-up studio activity, **PARAMOUNT WILL INCREASE ITS PRODUCTION OF TOP "A" PICTURES IN 1951 BY 50% OVER THE PRESENT YEAR.** In terms of released product, this will substantially raise the number of Paramount pictures you can play in 1951.

With confidence, let us move ahead together. At the Paramount Studio now, our way is being cleared with *Manpower At Work For You And Paramount.*


B. B. Palmer
President, Paramount Pictures Corporation

MANPOWER AT WORK 



Y. Frank Freeman, Vice-President, in charge of production—assisted by Sam Briskin

Manpower at Work for You and Paramount

CECIL B. DEMILLE . . . AT WORK

The Greatest Show On Earth*

BETTY HUTTON, DOROTHY LAMOUR,
JAMES STEWART.....starting Jan. 1

FRANK CAPRA . . . AT WORK

Here Comes The Groom

BING CROSBY, JANE WYMAN,
FRANCHOT TONE, MARIA ALBERGHETTI...preparing

The Trial.....preparing

WILLIAM WYLER . . . AT WORK

Carrie

LAURENCE OLIVIER, JENNIFER JONES,
MIRIAM HOPKINS.....completed

Detective Story.....preparing



BING
CROSBY



BETTY
HUTTON



ALAN
LADD

LEO McCAREY . . . AT WORK

Pardners

BING CROSBY,
BILL (Hopalong Cassidy) BOYD.....preparing

My Son John.....preparing

CHARLES BRACKETT . AT WORK

The Mating Season

GENE TIERNEY, JOHN LUND,
MIRIAM HOPKINS, THELMA RITTER.....completed

Famous

BING CROSBY with strong star cast.....preparing

BILLY WILDER . . . AT WORK

Ace In The Hole

KIRK DOUGLAS, JAN STERLING.....completed

Untitled Musical.....preparing



BOB
HOPE



JOAN
FONTAINE



BURT
LANCASTER

HAL

Sept
JOAN

Quan
ALAN

Juni
DEAN

The S
DEAN

Night
BURT

Son A

WIL
GEO

The B
BETTY

Anyth
Rhob

RAY MI

IRVI

The R
GLENN

EDMON

Here
Co-Prod

MEL

The G
GERTRU

Dear
MONA

BILLY DE

JOSE

Subm
Christ

ROB

The L
BOB HO

LLOYD N

PAUL

My Fa
BOB HO

HAL WALLIS AT WORK

September Affair
JOAN FONTAINE, JOSEPH COTTEN.....completed

Quantrell's Raiders
ALAN LADD heading star cast.....shooting

Junior
DEAN MARTIN, JERRY LEWIS.....preparing

The Stooge
DEAN MARTIN, JERRY LEWIS.....preparing

Night Man
BURT LANCASTER and famous names.....preparing

Son And Stranger.....preparing



RAY
MILLAND



GENE
TIERNEY



KIRK
DOUGLAS



JAN
STERLING



LAURENCE
OLIVIER



JANE
WYMAN



JOHN
PAYNE



JENNIFER
JONES



GLENN
FORD



HEYD
LAMARR

WILLIAM PERLBERG- GEORGE SEATON . . AT WORK

The Blossom Seeley Story
BETTY HUTTON and big cast.....preparing

Anything Can Happen.....preparing

Rhubarb
RAY MILLAND, JAN STERLING.....preparing

IRVING ASHER AT WORK

The Redhead And The Cowboy
GLENN FORD, RHONDA FLEMING,
EDMOND O'BRIEN.....completed

Here Comes The Groom
Co-Producer with Frank Capra).....preparing

MEL EPSTEIN AT WORK

The Goldbergs
GERTRUDE BERG plus the Radio-TV cast ...completed

Dear Brat
MONA FREEMAN, EDWARD ARNOLD,
BILLY DE WOLFE, LYLE BETTGERpreparing

JOSEPH SISTROM . . AT WORK

Submarine Story.....preparing

Christmas Without Johnny.....preparing

ROBERT WELCH AT WORK

The Lemon Drop Kid
BOB HOPE, MARILYN MAXWELL,
LLOYD NOLANcompleted

PAUL JONES AT WORK

My Favorite Spy
BOB HOPE, HEDY LAMARRpreparing

GEORGE STEVENS . . AT WORK

A Place In The Sun
MONTGOMERY CLIFT, ELIZABETH TAYLOR,
SHELLEY WINTERS.....completed

Something To Live For
JOAN FONTAINE, RAY MILLAND,
TERESA WRIGHT.....completed

Shane.....preparing



DEAN
MARTIN



JERRY
LEWIS



SHELLEY
WINTERS



MONTGOMERY
CLIFT



RHONDA
FLEMING



JOHN
LUND



MARILYN
MAXWELL



JAMES
STEWART



CORINNE
CALVET



MONA
FREEMAN

WILLIAM PINE- WILLIAM THOMAS . AT WORK

Passage West*
JOHN PAYNE, DENNIS O'KEEFE,
ARLEEN WHELAN.....completed

The Last Outpost*
RONALD REAGAN, RHONDA FLEMING....shooting

Crosswinds*.....preparing

Hong Kong.....preparing

The Rebel*.....preparing

NAT HOLT AT WORK

The Great Missouri Raid*
WENDELL COREY, MACDONALD CAREY,
ELLEN DREWcompleted

Warpath*
EDMOND O'BRIEN, DEAN JAGGER,
FORREST TUCKERcompleted

Devil's Canyon.....preparing

HARRY TUGEND . . AT WORK

Rendezvous
JOAN FONTAINE and other big names....preparing

ROBERT FELLOWS . . AT WORK

Casey Jones.....preparing

This Is Dynamite.....preparing

EVERETT RISKIN AT WORK

Rage Of The Vulture
ALAN LADD and marquee castpreparing

ALAN LE MAY AT WORK

Quebec*
JOHN BARRYMORE, JR., CORINNE CALVET completed

GEORGE PAL AT WORK

When Worlds Collide*.....preparing

*In Color by TECHNICOLOR

Terry Ramsaye Says



TELEVISION HUCKSTERS have arisen in bathetic desperation to save the neglected children of the nation whose thoughtless, cruel parents are not supplying them in the home with the great new medium, demanded "for their morale as much as they need fresh air and sunshine."

A cry-baby campaign rages on the radio and in the display page of the daily press. The impact of the CBS colour menace evidently has so slowed the sale of the black-and-white receivers as to produce a state of great alarm.

With hearts bleeding in sympathy "American Television Dealers and Manufacturers" sign a typical appeal headed: "There Are some Things a Son or Daughter won't tell you." That is because for the lack of a television set in their home these youngsters suffer unspoken agonies. A copyrighted advertisement says:

"You can tell someone about a bruised finger. How can a little girl describe a deep bruise inside? No, your daughter won't ever tell you the humiliation she's felt in begging those precious hours of television from a neighbor."

It may sell some sets. It may also cause others to say: "You can go to hell. I'm not leaving the education of my children to the presumptions of you set peddlers. It is possible that I shall select their cultural diversions without your aid. What are your qualifications anyway? What do you want to feed my children? By what right do you seek to jimmy your way into my home and bank account with a social appeal which says "See Your Dealer Today"?



CECIL B. DeMILLE, having done in this industry most everything the firstest, the mostest and often the bestest, becomes now a Hollywood columnist, a contemporary, one might say, of Louella and Hedda. With a release at the end of October he started a weekly series of 1,200-word pieces about movies and movieland, through General Features Corporation with an initial list of thirty-one newspapers and a gross circulation of 9,712,983, and including such as the Chicago *Tribune*, the Cleveland *Plain Dealer* and all the Hearst papers except those in Boston and Chicago. That is what Audience Research Institute would call "penetration," and is a very creditable start for a beginner. One would like to know why no Boston? Later maybe.

The first outgiving pertains to the difficulty Mr. DeMille encountered in introducing Biblical stories and themes to the

cinema. The principal resistance was in Hollywood, he reports, and among his associates. One would gather that they did not know the material had been pre-sold for at least two thousand years, or more.

Now it comes out on Mr. DeMille's word that he was fired in the midst of "The Ten Commandments" when Paramount found they were in for a million. Then he raised a million, a quarter of it from Jules Brulatour, and offered to buy out the unfinished production. That did it. He couldn't have it.

Later the industry also bought the Ten Commandments wrapped up as the Production Code, and saved some uncounted millions thereby.

* * *

Speaking of this dynamic DeMille, one recalls that historic occasion now so many years ago, when he had his first meeting with Will Hays, newly arrived on the film scene. They were at luncheon.

Mr. Hays was getting an inside briefing on some of the wonders of the industry and its traditions. "You will hear," the patient DeMille remarked to the attentive guest, "many remarkable stories, some of them about me. All of them will not be strictly accurate. You will hear for instance, if you have not already, that every beautiful woman employed in my pictures has to surrender to me, personally. I submit that occasionally I have employed as many as three thousand women in a single week."

The defense rests.



BACK YONDER in 1942, when we were whooping it up and no costs barred in behalf of being good neighbors, deep in Mr. Rockefeller's governmental Department of Inter-American Affairs, wonder-boy Orson Welles, mantled in fame, took off for Rio on an errand to picture in color a great Brazilian carnival. He was to spend two weeks. He spent five months and about eight hundred thousand dollars, about three hundred thousand of which came from RKO. The stuff just didn't seem to go together, but there was a lot of news about Orson's inter-American affairs and good neighborly relations. The party, they said, was terrific. The working title was "It's All True." Now with some re-editing, and two stars introduced in the process, Dolores Del Rio and Chuchi Martinez, it is scheduled for release presently. It will be fun to see what the shootin' was all about, after that maturing in inventory.

State Film Council Praises Industry

The Wisconsin State Better Films Council, made up of local councils, last week adopted resolutions pledging "continued support in educating the community to appreciate the best in motion pictures, to aid in obtaining a continuous production of better films, and developing facilities which enable us to exert direct influence on motion pictures at the source, through local managers, producers and artists." At its sixth annual meeting in Kiel, Wis., the council, which previews and evaluates current entertainment films for audience suitability, observed that "the motion picture industry is making every effort to live up to the idea that 'Movies are better than ever'." Copies of the resolutions were sent to the Motion Picture Association of America, local councils, the trade and lay press and national publications.

Detroit Theatres Report Success with Contest

Detroit theatres, running a \$20,000 contest on "Why I Like Movies," accompanied by a \$40,000 advertising campaign, report increasing response at the midway mark.

Requests for entry blanks at the 122 participating theatres are growing in number. Executives of the city's leading circuits regard the contest as an answer to radio and television giveaways, and a most effective form of advertising attractions. The entry blanks contain titles and particulars of 28 outstanding fall releases.

The contest provides its participants must see at least eight pictures during 10 weeks, and answer questions about them along with ticket stubs and reasons in 50 words why they like the films. Prizes are automobiles, mink coats, refrigerators, washing machines, and the like.

Attack License Fees

St. John, New Brunswick, theatre men are campaigning again for reduction in the city's theatre license fees. The fee is based on 150 per cent of the theatre real estate tax, and is said to be the highest in the world.

Buy Philadelphia Theatre

Jean Goldwurm and George Schwartz have bought from Sam Cumins the Pix theatre, Philadelphia. The name will be changed to World, and the house will be a first run "art" house.

Moira Shearer Signed

Moira Shearer, star of the Sadler's Wells Ballet, has been signed to appear in Samuel Goldwyn's projected production based on the life of Hans Christian Andersen, it is announced. She was last seen in the film "Red Shoes."

Astor Has Shaw Film

"Bernard Shaw's Village," photographed entirely at his town, Ayot St. Lawrence, will be released shortly by Astor Pictures.

PIONEERS HONOR SPYROS SKOURAS

HAVING THEMSELVES as good a reunion as always, the Motion Picture Pioneers once again met at the Starlight Roof, Waldorf-Astoria Hotel, New York, this year on Thursday evening, November 16, for a "Mid-Century Dinner." And this year's "Pioneer of the Year" was Spyros P. Skouras, president of Twentieth Century-Fox. Many speakers paid tribute, and all were amused by the humor of toastmaster George Jessel; but the climax of the evening came when Mr. Skouras' brothers, Charles and George, presented him the organization's citation for humanitarian service, on a bronze plaque. Jack Cohn, president of the Pioneers, presided.

All Photos by the Herald



PRESENTATION, above, of the Pioneers' citation to Mr. Skouras. His brother, Charles, embraces him. Watching are George Skouras and George Jessel.

Left, George MacKenna, C. J. Basil and David Snaper.

Below, Bernard Baruch, Mr. Skouras, Jack Cohn, Mr. Jessel and S. H. Fabian.



In the year 1893, Spyros Skouras was born in Skourohorian, Greece... things were certainly looking up!



TRIBUTE. The sketch above is one of many which adorned the cocktail lounges and the banquet hall. They depicted the early years of struggle and the later years of service and benefaction by Mr. Skouras.



Jas. R. Grainger, E. V. Richards, John J. Fitzgibbons, Edmund Ruben.



Louis Schine, William Heine, Tom Connors and Paul Mooney.

EXHIBITOR LEADERS ASK:

GIVE US MORE "A" PRODUCT

Circuit Executives Meet in New York to Study Attendance Growth

Executives of the country's most important circuits met last Friday at the Astor Hotel in New York to find immediate ways and means of improving attendance at the nation's theatres.

The meeting was sponsored by Robert J. O'Donnell and S. H. Fabian and was a continuation of the closed session presided over by Mr. Fabian when the Theatre Owners of America recently met in Houston, Texas. The talks were in the nature of "let's grab the bull by the horns"—no theories, vague proposals to be tried in the distant future—and out of them came a number of specific ideas, though none could be considered final or quite ready to be acted upon.

Ideas Simple

One of the ideas was surprising in its simplicity: More "A" product. No appeal of this nature has as yet been made to the producers, but there is a possibility that this proposal for more top features may be presented by a committee that will sit down and discuss specific details with the companies. The circuit owners who attended the meeting—Ted R. Gamble, Samuel Pinanski, Robert J. O'Donnell, Fred J. Schwartz, George Skouras, Walter Reade, Jr., Arthur Lockwood, Sam Rosen, Martin J. Mullin, E. C. Grainger, Leonard Goldenson, Charles Skouras, Robert Wilby, Elmer Rhoden, Mitchell Wolfson, and others—were in basic agreement with Mr. Fabian, who said:

"We've got to find the answer; and we will find the answer. This is a big, glorious industry we're in, and it's going to be kept that way. Nothing can beat it."

From the talks grew two distinct possibilities: That some action would be taken by the Council of Motion Picture Organizations on a plan which would be set by these exhibitors; and a working alliance between exhibitors and producers to keep the motion picture supreme in the world of entertainment. There was general agreement, too, that television was largely responsible for the present state of affairs, and the first solution proposed was more of the better pictures.

No Committee Named

No committee has been named yet to go into the matter with company heads, but this will probably be done on the setting up of similar meetings in coming months by the same group of exhibitors. The circuit executives have meanwhile been asked to submit statistics of weekly grosses comparing this year with last year. Attendant competi-

tive factors are to be outlined with the data.

It is also possible that after these figures have been studied, a conference will be sought with producing company presidents who may in return call a general meeting to include their production and sales heads. One of the opinions expressed at the meeting was the television threat this year could have been even more adequately met if more of the stronger product had been put into release during the current months.

Nathan Halpern, Fabian's television consultant appeared at the afternoon session. Discussed was the possibility of developing a mass order of theatre television equipment. It was felt that if 500 exhibitors would commit themselves the price of the equipment could be reduced to \$8,000 or \$9,000 per theatre.

Skouras Community Service in Detroit

Coincident with the assumption by the Skouras' United Artists Theatre circuit of the United Artists theatre, in Detroit, the community service idea has been established. The house's first project under the new policy is the presentation of all proceeds from the premiere of 20th-Fox's "The Jackpot" to the Old Newsboys' Goodfellow Fund.

Community service is functioning as an adjunct of exploitation of pictures, in some 200 houses operated by the circuit. The Detroit house was acquired from United Detroit Theatres, and has been undergoing a \$250,000 remodeling. This includes a new screen, marquee, sound, seats, lighting and a complete repainting.

Dillon Krepps is the managing director.

Louis B. Mayer Opposes "Message" Product

In an address before a meeting of the Screen Producers Guild in Hollywood last week Louis B. Mayer, guest speaker, declared that wholesome entertainment suitable for the family group was the proper function of the film producer. Mr. Mayer voiced strong opposition to "message" pictures and other special purpose films, saying that even faultily produced subjects of the proper nature were preferable to expertly turned out subjects in the wrong vein.

Warner Declares Dividend

The board of directors of Warner Bros. Pictures, Inc., at a special meeting November 17, declared a dividend of 25 cents a share on its common stock, payable January 5, 1951, to stockholders of record December 11, 1950.

Allied to Study Bid Strategy

Allied States Association's committee on competitive bidding, headed by Abram F. Myers, general counsel, met last week in New York to discuss ways of curbing the bidding practice of selling, but such conclusions as were arrived at remained within the confines of the Warwick Hotel meeting room. Mr. Myers said that details would not be publicly discussed until letters outlining the committee's recommendations would be received by distributors and the Justice Department.

Getting the letters out is "a tremendous drafting job," Mr. Myers said. The committee members got together Thursday afternoon and continued their meeting Friday. Present were, besides Mr. Myers, H. A. Cole, Dallas; Nathan Yamins, Boston; Sidney Samuelson, Philadelphia; and Ray Branch, Hastings, Mich. Jack Kirsch of Chicago could not be present because of an accident and Truman Rembusch, attending the Council of Motion Picture Organizations meeting, was available for consultation.

The committee was set up at the recent Allied convention in Pittsburgh. The crux of the question, as far as Allied is concerned, is to eliminate competitive bidding among independents. Being sought is a clarification from the court as to whether the anti-trust decree on trade practices providing for competitive bidding meant to include independents.

While in New York Mr. Myers also let it be known that he favors any plan that would have COMPO act on the excess profits question. He did not say whether Allied would appear before the House Ways and Means Committee on the excess profits issue; "naturally (excess profits) falls within the purview" of COMPO, he said, adding that what has to be decided is the period on which the excess profits are to be computed.

American Distributors Ask State Dept. Aid

WASHINGTON: American film companies facing problems in Portugal and Turkey have asked the State Department for aid to block proposed restrictions.

Portuguese producers are pressing for an import quota. In Turkey, American producers are fighting an admission tax levying a heavier rate on theatres showing foreign films than on those exhibiting domestic pictures.

Meanwhile, according to reports from Germany, the German Exhibitors Association has gone on record against any import quota. German producers are seeking a quota. Exhibitors are reported willing to accept a nominal screen quota instead of the import quota, as a means of protecting the domestic producers.

Will Hays Takes to Private Life and Goes Back Home to Vote

THE slanting sunshine of southern Indiana's November fell with lulling warmth on the green of the courthouse square in the little city of Sullivan. It was just a day for a-settin' in the sun on the steps, a-chawin' and a-jawin' with the little knot of relaxed county-seat philosophers in their discussion of the election and affairs of state from Indiana to Moscow and Korea and to hell-and-back.

The unraked leaves from the tall sycamores were scurrying about in miniature whirlwinds, dancing over the courthouse lawn. The lush of autumn was full upon this Hoosier countryside and its so utterly all-American town of Sullivan, steeped deep in the tradition of the Middle West and the rise of the Republic.

"There he goes now—always did walk that way—goin' somewhere right quick." This punctuated with a spat of the juice of Grainger Twist at a venturesome sparrow. Missed him.

That quick stepping figure was Sullivan's number one personage, a lawyer fellow, Bill Hays—son of old John T.—office up yonder top of the red brick at the corner—where it says "Hays & Hays" on the middle window

The industry of the motion picture passed a tall milestone in its history the other day—the end of three decades of Will H. Hays. It began March 5, 1922, when the industry was just filling out its stature and maturity as a world institution, signalized by a pox of problems coming with recognition of responsibility. By circumstances, and some of it dramatic, he was chosen and called for guidance and the planning and functioning of the first effective trade association, The Motion Picture Producers and Distributors of America. He knew a lot about America, from growing up with it and with experience from Sullivan, Indiana, to Washington D. C., and way stations. Now, his last contract concluded, he has picked up his hat and quietly gone about his interests, with a new freedom, and of course, plans and projects galore.

We sat the other day, talking across the tea cups on his desk in that supercharged study in that regal suite way up a-top the Waldorf Towers in New York.

"I had expected and preferred that the occasion would pass without notice," he

—firm's been a lawyering there since 1878, a year a-fore Will was born—way back to when Ben Harrison got elected President and come down to see John T.

"Politics always did sort of run in the Hays family. They say John T. told Ben Harrison he'd rather stay in Sullivan than take a Cabinet job in Washington. His boy Bill did go, but he always comes home to Sullivan.

"Speaking of politics, just seems to come natural to Will. Started off right here and sure was early. That fellow was a Republican precinct committee man before he was twenty-one, couldn't even vote yet.

"And he got sort of 'traveling east' ever since that big meeting way back yonder, over to Vincennes. He was young enough to be a sucker and take the job of tryin' to put the plumb-busted Indiana Republican machine together, an' he got a newspaper fellow, Senator Warren Harding, editor of the Marion Star over in Ohio to come and make a speech. Harding was right ornamental, too.

"You know one thing led to another and first thing you know Will was down in Washington after getting Harding elected

~ ~ ~

observed in a sort of reconciliation to the inexorabilities of journalism.

"How long has it been?"

With pen and scratch-pad he made a rapid calculation.

"Twenty-eight years, six months and ten days." He is precise like that—no guessing.

"And now?"

He laid hand upon a stack of three filing jackets, filled with sorted documents, letters and memoranda attached, the No. 1 jacket, thinnest and first up for action on top, No. 2 somewhat fatter, awaiting longer consideration, and No. 3 very fat indeed, with enough projects and proposals in it to last from here on out.

Just to thwart the conclusion jumpers, none of the items will be mentioned. He will probably do something different, anyway.

There was a moment of speculation about the total of Mr. Hays' handsome salaries and expenses, "away from home," meaning Sullivan. How much? That had not been totaled.

For a calculation, it would be safe to call it several millions of dollars, decidedly



WILL H. HAYS

President, and Will was Postmaster General. He just got goin' good, an' the mails regular an' be gets a big offer. So he shakes off Washington for a spell and turns up in New York with a big job in the movies. He's been out of town a lot ever since. But understand he's sort of easing up now and getting out of that movie work. Probably be around home more now. He's got plenty to attend to if he wants to—a lot of farm, and plenty of law offices, big one here and 'nother one in Indianapolis—all kinds of business, mines, railroads, directors' boards and such for a mess of big corporations.

"Anybody want to guess how he voted? As always, Second Precinct, Hamilton Township. If he ever missed they'd close the polling place!"

rather more than it cost to make "The Ten Commandments," and maybe not too far beyond "Gone With the Wind." Anyway it has been a big production, of world wide distribution.

"I have come at last to what I set out for when I left Washington," observed Mr. Hays, riffling his stack of projects ahead like a deck of cards.

"Private life. That was what I was heading for." There was a grin of amusement at the reflection that beginning that March 5 in '22 he had begun a career as "czar" of the perplexed industry, which made him quite as much a world figure while the American motion picture had become more American and much more a world institution—and in what a world!

Here was a grey county chairman from Sullivan. On the walls about in the airy overlooking moiling Manhattan, including that glasshoused United Nations, hang the pictures of statesmen, politicians, crowned heads, and mementoes of states and nations that are no longer. In one of them Mr.

(Continued on page 24, column 3)

How Wild

A Par Ave

a Rodeochar

Gahe

The Big Egg of
"The Egg and I"
was never better!

IRENE DUNNE FRED MACMURRAY

NAT'L. ADS TO
41,874,110
CIRCULATION!

TOP CAMPAIGN FOR RKO'S
BIG-STAR LAUGH SHOW!
Full pages in Life, Look, Sat-
urday Evening Post, Collier's,
Time, Woman's Home Com-
panion and Parents... Big
space in 22 cities covered by
American Weekly and 32
cities covered by Parade!

in
NEVER AD

with WILLIAM DEMARES AND

What can the West be?

Par Avenue gal caught off guard...
odechamp who makes the most of it!
Goahead...YOU take it from there!



TRY A DULL MOMENT!

Produced by HARRIET PARSONS
Directed by GEORGE MARSHALL

ARES ANDY DEVINE · GIGI PERREAU · NATALIE WOOD · PHILIP OBER · JACK KIRKWOOD

Screenplay by LOU BRESLOW and DORIS ANDERSON



RULES STRICT, ASPIRIN SET AT RANK MANAGER SCHOOL

LONDON: Claiming it to be the first of its kind in the world, J. Arthur Rank has opened a residential college for trainee managers at his 2,100-seat Gaumont theatre in Finchley, London suburb.

Twenty-four novitiates constitute the first six-month term. They will undergo an arduous part-lecture, part-practical course of instruction in every phase of theatre management. Rank alumni enter upon a near-monastic existence in their dormitories converted from the theatre's backstage dressing rooms. Prominently displayed therein are warnings: "No gambling." "No female visitors." "Lights out at 11 P.M."

There is also fixed primly to the wall a slot machine dispensing aspirin. Students will be paid £6 (\$16.80) per week during their six-month term with small rises during their subsequent 12 months before graduating as assistant managers. Chief instructor is Ernest Clifford, experienced North Country manager with a high reputation among his brothers in the craft.

Declaring his seminary open, Mr. Rank said: "There are two essential things in the film business—good films and getting the public in. When they are in we must make them comfortable and give them good service." He added that the showman of today can learn much from the showmen of yesterday, emphasizing also the paramount importance of public relations and good community service.

His organization is promoting a drive urging young men to take up theatre careers.

They look for the 21-year-olds who have completed their National Service. Pamphlets have been prepared for distribution at the Government's Labor Exchanges. If the Finchley experiment succeeds similar schools will be opened in key provincial centers.



Mr. Rank interrupted his missionary tour around Cinematograph Exhibitors' Association branches to attend the opening ceremony. Blunt words have been exchanged in the course of the tour between him and independent exhibitors. At Newcastle, for example, he declared that not enough theatre men were getting behind their pictures. "Exhibitors have to realize that it is no longer any good sticking up a piece of cardboard outside the hall with the name of their film screwed upon it" and "During the war, if exhibitors got too lazy and reached the stage when they did not want any more patrons wearing out their carpets, they have to change their ideas" were others of his dicta.

Despite the forthrightness of the exchanges, they are regarded as a healthy sign here.

Television Film Company Established in Toronto

A company to produce television films for the U. S. and three foreign markets has been established in Toronto with 50 per cent of the initial capital supplied by American interests. The name of the company is Doherty Television Productions and the chief figures in the enterprise are D'Arcy Doherty of Doherty, Roadhouse and Co., a Toronto finance house; Brian Doherty, Canadian producer, and George Hirliman.

Engel New President of Philadelphia Associates

Motion Picture Associates of Philadelphia has elected Jack Engel of Screen Guild as president for the 1950-51 term. Other officers included George Hutcheon of Warner Bros., vice-president; Harry Bache of Metro, secretary, and Joseph Farrow of RKO, trea-

surer. Members of the board, to serve for the new term, include George Beattie of William Goldman Theatres, Joseph Engel of Quality Premiums, Jack Greenberg of Screen Guild, David Supowitz, theatrical architect, Lester Wurtele of Columbia Pictures and William Mansell of Warners. Motion Picture Associates of Philadelphia's purpose is to look after the needy in distribution.

SIMPP Attorney Collects Detroit Depositions

An attorney representing the Society of Independent Motion Picture Producers, Joseph Alioto of San Francisco, has concluded a visit to Detroit where he collected depositions in the SIMPP's anti-trust suit against United Detroit Theatres and James Sharkey of Cooperative Theatres of Michigan. It is considered possible that the case, which started in 1948, will resume within the next six months.

WILL HAYS

(Continued from page 21)

Hays has a special pride, a picture of him alongside Thomas A. Edison. It was made the night they opened the big Paramount theatre. It was the photographer's whim that the exposure should be made with the slow light of big chandeliers overhead, because they were Edison lamps, so it was a time exposure, taking seconds. The picture made, the towering Edison turned again to Will and remarked: "Bet that's the longest you've ever stood still in your life."

Held Himself Available

The last five years, the term of the terminal contract since Mr. Hays left the presidency of the MPPDA, which was then rechristened the Motion Picture Association of America, MPAA, they call it, Mr. Hays has been required to hold himself available for consultation and advice in either New York or Hollywood. Quite a while back he sold his ranch, the "Diamond H," in the discreetly named Hidden Valley adjacent to Hollywood.

He has been little in print, and only once officially called upon for counsel, a matter of allocation of certain foreign earnings, but that chair across the desk in the Waldorf study has been often occupied by consultants, high, low and marginal in movieland. And, the while, the hand and voice of the county chairman has been as it always will be, in many the move on the larger stage of national, international and business affairs.

Mr. Hays has always had a special dexterity in keeping his movies and his politics publicly apart. It might be mentioned too, pertaining to that order of skill, that somehow his trade association was not for the record legalistically enmeshed in the endless flow of anti-trust attacks and litigations. That has been in the nature of miracle, calculated miracle performed within tight hard lines of keen technical legalistic disciplines. His association, which could have been vulnerable no end, was never significantly made a defendant.

Asked But One Favor

It interests this writer to remember that the adroit Mr. Hays, whose power has ever been in what he could make others think and do, in thirty years asked but one favor of expression. I had my hand in authority variously of expression from newsreels to the printed page. All he ever suggested was, "It would be helpful, if in that speech in Chicago you might drop the line 'Nobody is for the pictures but the people!'" That was done.

Despite endless attacks from the avant garde, from the left, and sometimes the radical right, upon the counsel for the defense, the "Hays Office" kept its clients out of a heap of trouble. That was his job.

And now, and now on indefinitely, Mr. Hays will be officing as usual in the International Building in Rockefeller Center, and at home, whether it be the Waldorf Towers or out in Sullivan. He'll be around—and voting in the Second Precinct of Hamilton Township.

—Terry Ramsaye

Rank Offers British Lion 16mm Films

by PETER BURNUP

LONDON: It is announced here that 36 British Lion releases are to be issued on 16mm during 1951 by J. Arthur Rank's G-B Film Library.

Several approaches to British Lion have been made by small-gauge users for the release to them of the company's recent series of spectacular grossers. It is understood, however, that British Lion's Sir Arthur Jarratt found it difficult to organize a special sub-standard distribution division. The news of the deal with the Rank Organization is considered of high significance and follows protracted negotiations. Included in the 16mm releases will be fabulous money-spinners like "The Third Man," "Fallen Idol," the Anna Neagle-Michael Wilding hits "Spring in Park Lane," "The Courteens of Curzon Street" and "Maytime in Mayfair" along with recent successes of the calibre of "State Secret," "Wooden Horse" and Miss Neagle's "Odette."

The deal is considered to be the most important recently in the field of sub-standard films.

No Republic subject is included in the present release list. To all attempts at probing the rumors concerning the continuance or otherwise of the Republic-British Lion arrangement, the latter presents a bleak attitude of "No Comment."

▽

The National Association of Theatrical & Kin Employees celebrate its 60th anniversary with a gargantuan Diamond Jubilee barbecue at London's Grosvenor House December 15. General Secretary Tom O'Brien, M. P., declares that it will be the Show Business Occasion of the Century. Guests at the banquet will be heard by Prime Minister Clement Attlee and the whole of his Cabinet.

▽

A British industry delegation last week conferred in Paris with French officials on ways and means to widen the distribution of British films in France, but it was stressed that the talks were not taking place on a government level.

Speaking for the British industry were Reginald Baker, president of the British Film Producers Association, Sir Alexander Korda, Steven Pallos, one of Sir Alexander's early associates, and two members of the Producers Association—R. B. Fricker and Henry Francis. Elizabeth Ward of the British Board of Trade accompanied the delegation but participated only in an advisory capacity.

Also under discussion was the regulation which forces British units operating in France to employ complete French crews in addition to the British technicians they take over with them.

BRITANNIA GUARDS THAT SHRINE

The trustees of No. 9 Grosvenor Square, adjacent to the American Embassy in London are anxious to refurbish the building in time for the Festival of Britain next year. In that house John Adams, first U. S. Ambassador to the Court of St. James's lived in 1785. From there his daughter Abigail was married. Later he became second President of the United States. Recently the Motion Picture Association of America cast an interested eye on the structure for their London headquarters. The trustees' answer was "No." They didn't want a lot of actors and actresses running up and down the hallowed stairs!

Half of Paramount's First 16 in Color

Fifty per cent of Paramount's first sixteen releases in the 1950-51 season are in Technicolor, A. W. Schwalberg, president of Paramount Film Distributing Corp., said this week.

This is in response to exhibitor requests for more color, he said. The remainder of the season's ratio of color to black and white would be similar, and a record, he added.

The eight Technicolor productions are "Fancy Pants," "Copper Canyon," "Let's Dance," "Tripoli," "Branded," "Samson and Delilah," "The Great Missouri Raid" and "Quebec."

Republic Votes Dividend

The board of directors of Republic Pictures Corporation, at a meeting in New York declared a dividend of 25 cents a share on preferred stock, payable January 2, 1951, to stockholders of record December 8, 1950.

Para. Sees Quarter Net **\$1,745,000**

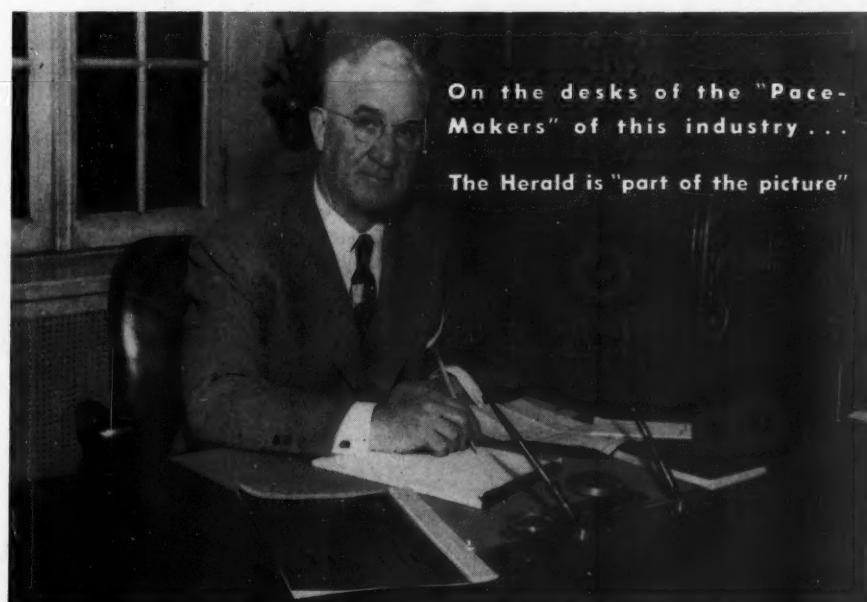
Paramount Pictures Corp. last week estimated earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter of the fiscal year to September 30, 1950, at \$1,745,000 after provision for taxes. It was stated the earnings did not include \$298,000 representing the company's net interest in the combined undistributed earnings for this period of partially-owned, non-consolidated subsidiaries, principally the Allen B. DuMont Laboratories, Inc.

Earnings for the nine-month period to September 30 were estimated at \$4,571,000 after provision for taxes. This includes the \$1,745,000 but similarly does not include the \$1,127,000 representing Paramount's net interest in the combined undistributed earnings for the nine months of partially-owned, non-consolidated subsidiaries, mainly the Allen B. DuMont Laboratories.

The \$1,745,000 figure for the three-month period, it was stated, represents 67 cents per share for the 2,615,619 shares outstanding and in the hands of the public on September 30. The \$4,571,000 estimated earnings for nine months is equal to \$1.75 per share.

New Lopert Theatres

I. E. Lopert, president of Lopert Films, Inc., has announced that the company has taken over the management of the Bijou theatre, New York, and the Ziegfeld in Chicago. Both will be operated by corporations in which Lopert Films, Inc., and the Astor Theatre Corporation each holds a 50 per cent interest.



Henry B. French, president, Minnesota Amusement Company, Minneapolis.

TWO COMPANIES FORMED BY RKO

Implementing Decree, With Depinet Heading Film Firm, Schwartz Circuit

Implementing the divorce provisions of its consent decree with the Government, RKO this week announced the formation of two new parent companies, for its picture and its theatre operations.

The two firms have been organized in Delaware, with the names of RKO Picture Corporation and RKO Theatres Corporation, according to an announcement from Ned E. Depinet, president.

The board of directors of the new companies elected Mr. Depinet president of the production-distribution organization and Noah Dietrich chairman of the board. Sol Schwartz is president of the theatre company.

To Meet Deadline

Mr. Depinet's statement said the various steps leading to divorce had been taken in anticipation of meeting the December 31 deadline.

The new companies have authorized the filing of applications to list their common stock on the New York Stock Exchange and to register such stock with the Securities and Exchange Commission.

The RKO statement said that upon consummation of divorce the two new firms "will respectively acquire from RKO its picture producing and distributing assets and its theatre operating assets. Their stock will be delivered to (the) stockholders in exchange for presently outstanding stock."

The new board of directors includes, for the picture company, Howard R. Hughes and Mr. Dietrich, president and executive vice-president, respectively, of Hughes Tool Company; Francis J. O'Hara, Jr., attorney; Mr. Depinet and J. Miller Walker, now president and vice-president, respectively, of RKO. And for the theatre company: Maurice H. Bent, investment banker; James T. Brown, vice-president of the Mellon National Bank and Trust Company of Pittsburgh; J. P. Dreibelbis, vice-president of Bankers Trust Company; Ben-Fleming Sessel, vice-president of Irving Trust Company, and Mr. Schwartz, now executive vice-president of RKO Theatres.

Officers Are Named

Officers of the new picture company include Mr. Depinet, president; Mr. Dietrich, chairman of the board; Mr. Walker, vice-president and general counsel and secretary; William H. Clark, treasurer; Garrett Van Wagner, comptroller; Walter V. Derham and Edwin J. Smith, Jr., assistant treasurers, and Joseph J. Laub, assistant secretary.

Mr. Schwartz heads the new theatre com-

pany along with William W. Howard, vice-president; Thomas F. O'Connor, vice-president and treasurer; William F. Whitman, secretary; Oliver R. McMahon, comptroller; Edward W. Avery, Harold E. Newcomb, John E. Redmond, and Alex E. Reoch, assistant treasurers, and Louis Joffe and Milton Maier, assistant secretaries.

Warns Exhibitors on Use Of Theatres for Promotion

The Independent Theatre Owners of Arkansas has warned its members in a special bulletin not to make their theatres available for commercial shows unless they are paid for on a basis that permits them to make a profit.

The bulletin, sent out by Sam Kirby, president of the exhibitor group, had reference to the promotion plan scheduled by the Le Blanc Corporation of Lafayette, La., makers of Hadacol tonic, and calling for morning shows on December 23 in 600 to 1,000 U.S. cities. Hadacol box tops would represent the price of admission.

Mr. Kirby said the company planned to show a Hopalong Cassidy Western and a Woody Woodpecker cartoon from United Artists and to distribute gifts to children. In a letter to Senator Dudley J. LeBlanc, president of Hadacol, Mr. Kirby wrote: "If theatres fit into your promotional plan, I am sure you can make a deal to purchase screen advertising or buy out a theatre for a special show, but we do not intend to give our business away . . . for commercial purposes."

European Convention To Promote "Mines"

Morton A. Spring, Loew's International vice-president, has announced that five European publicity chiefs will attend the MGM European sales and publicity convention in London December 11, to increase the effectiveness of promotion for "King Solomon's Mines." Sales managers also will attend the convention. Presiding will be David Lewis, sales manager of continental Europe, North Africa and the Middle East.

Connecticut Drive-In Opens

Paul Kupchinos, president of East Windsor Drive-In, Inc., East Windsor, Conn., has announced the opening of his newly-completed 600-car, \$125,000 East Windsor Drive-In.

Classic Gets "The Titan"

Classic Pictures, New York, will distribute "The Titan—Story of Michelangelo." The Robert Flaherty filming of the life and work of the Italian artist was released to a few houses several months ago by United Artists. Classic will distribute it generally.

Studio Code Is Praised By Legion

WASHINGTON: Praise for the American film industry's self-censorship was contained in the annual report of the National Legion of Decency, delivered last week to the Conference of U. S. Bishops by The Most Reverend William A. Scully, chairman of the Bishops' Committee on Motion Pictures. This is the group which oversees the Legion's work for the Catholic Church.

At the meeting, Bishop Raymond A. Kearney, Auxiliary Bishop of Brooklyn, was named as the new chairman of the committee, replacing Bishop Scully, coadjutor Bishop of Albany. Bishop Scully's term both as chairman and as a member of the committee has expired.

Vacancies Filled

The vacancy on the committee will be filled by Bishop Bryan J. McEntegart of Ogdensburg, N. Y. Other members of the new committee—all serving on the present committee as well—include Bishop John T. McGucken of Los Angeles, Bishop Michael J. Ready of Columbus, O., and Bishop William A. O'Connor of Madison, Wis.

The Legion reported 53 per cent of the foreign features reviewed were classified as objectionable wholly or in part, compared with only 20 per cent of the U. S. features. It added that the difference could be traced directly to the U. S. industry's Production Code Administration.

Commenting on the function of the Code, the report called it "a democratic, self-regulatory system which in no way hampers the legitimate artistic freedom of writers and producers." At the same time, it declared, the Code safeguards the moral quality of films seen by millions of Americans.

Find More Objectionable

The Legion noted, unhappily, the growing number of both American and foreign films found morally objectionable in part. Its report showed that of 459 foreign and domestic features reviewed during the past year 22 per cent were objectionable in part—the highest total in the Legion's 14 years of reviewing. The Legion report said, however, that the degree of offensiveness in objectionable films was "somewhat less than in former years."

Legion statistics show that of the 459 films reviewed, 179—or 39 per cent—were morally unobjectionable for all viewers; 169—or 37 per cent—were morally objectionable for adults, and eight films—or two per cent—were condemned.

Purchase Religious Film

Alfredo Guarini of Rome, Italy, has purchased the distribution rights of "Christ the King" for Europe, England, Ireland and the Near East.

UMI
"I'd marry
you in a
minute,
baby!"

"In a
minute
you'll have
to, baby!"

Columbia's
Happy-talkin'
Happy-lovin'
Happiness Maker!



LARRY BARBARA
PARKS · HALE
EMERGENCY WEDDING

with
WILLARD PARKER · UNA MERKEL · ALAN REED

Screen Play by Nat Perrin and Claude Binyon
Produced by NAT PERRIN · Directed by EDWARD BUZZELL
A COLUMBIA PICTURE



TRADE MOURNS CARTER BARRON

**Loew Washington Contact,
Only 45, Dies of Cancer;
Truman Joins Tribute**

WASHINGTON: Leaders in the entertainment world as well as government and civic representatives turned out in large numbers last Saturday for the funeral of Carter T. Barron, eastern district manager for Loew's Theatres, who died at his home here November 16. He was 45.

Mr. Barron, an extremely active organizer, was mourned by many in the nation's capital, where he moved freely in the highest diplomatic, civic and Government circles.

Died in His Sleep

Death was due to cancer of the brain, a condition of which Mr. Barron was fully aware. Despite this, however, he worked to the very end, sharing his secret with few. He died in his sleep.

The popular Loew's executive is survived by his widow, Velma; a son, Carter, Jr., 17; four brothers and one sister. Funeral services were held at All Saints Episcopal Church, Chevy Chase, Md. Mr. Barron was buried in Atlanta, Ga.

Among the honorary pallbearers at the funeral were Nicholas M. Schenck, president of Loew's, Inc.; Louis B. Mayer, Joseph R. Vogel, Charles C. Moskowitz, Howard Strickling, Eric Johnston, U. S. Senator Richard B. Russell of Georgia, Democratic National Committee chairman William Boyle, Leslie Biffle, secretary of the Senate, Presidential assistants Charles Ross, William D. Hassett and Matthew Connelly, Nathan D. Golden, and others. Mrs. Truman, Attorney General J. Howard McGrath and Supreme Court Justice Tom Clark also attended.

President Truman learned of Mr. Barron's death at his news conference and expressed shock and sorrow at the news. Mr. Johnston paid tribute to the late Loew's executive as "the most selfless man I have ever known." Industry leaders sent messages of condolence to Mrs. Barron.

Served in Many Posts

Mr. Barron's most recent post was as executive vice-chairman of the Washington Sesquicentennial Commission, supervising the many activities held to celebrate the 150th anniversary of the choosing of Washington as the national capital. He was assistant national chief barker of the Variety Clubs of America, headed the Washington theatres' committee for the March of Dimes, and was a member of the board of governors of the District of Columbia Board of Trade.

Since 1945 he had been treasurer of the Democratic Party's Jefferson Day Dinner committee. In 1940 he was in charge of



CARTER BARRON

entertainment at the Democratic convention which named President Roosevelt for a third term. His other public services included the chairmanship of the entertainment committee for the 1941 Presidential inaugural, and the special events committee for the 1949 inaugural.

Mr. Barron was born in Clarkesville, Ga., January 30, 1905. At the age of 16 he left school and set out for Washington where he got a job as a counterman in a cafeteria. Eventually he was recognized by his big brother, Red, a gridiron star, and returned home to resume his schooling.

On graduating in 1927, he went to work as manager of the Fairfax theatre in East Point, in the suburbs of Atlanta. From there he rose to manage the Metropolitan in Atlanta and eventually to manager of the Capitol Fox theatre, then the largest in the country. In 1932 he was transferred to Washington as city manager of Loew's theatres, then consisting only of the Palace and the Columbia. Two years later, he was named manager of Loew's eastern division.

Soon after the outbreak of war, he was appointed Washington representative of MGM studios. He acted as liaison between the studio and the military, helping to arrange tours of Hollywood stars for troop entertainment.

Always Mr. Barron, whose wife was a semi-invalid, was in the forefront of civic and welfare work. In 1949 he led the District's Red Cross campaign. In 1947 he had been co-chairman of the Christian committee for the United Jewish Appeal. His door was always open to charity organizations who called on his services.

Mr. Barron was a gay, companionable man who enjoyed the outdoors and loved nothing more than to take his friends on fishing trips.

Fight Plans For Excess Profits Tax

WASHINGTON: Representatives of the motion picture and television industries went before the House Ways and Means Committee last week to present their objections to the proposed excess profits tax.

Eric Johnston, president of the Motion Picture Association of America, made a plea that blocked funds earned in years prior to the first excess profits tax year not be subject to an excess profits levy. He termed the frozen fund "an outstanding point that concerns the MPAA vitally in the drafting of excess profits tax legislation." He also stated his opposition to the principle of the tax.

Dr. Allen B. DuMont, president of Allen B. DuMont Laboratories, attacked the tax as "a false label" and said it was really "a tax on success." He spoke on behalf of the National Conference of Growth Companies, which embraces firms that have expanded steadily since the war and which are particularly vulnerable to an excess profits tax.

The excess profits tax has been asked by President Truman to give the Government an added \$4,000,000,000 in revenue to cover defense costs. The House Ways and Means Committee was to have gone into executive session late this week.

The committee chairman said he was "impressed" by the statement of Mr. Johnston, who made the point that blocked revenue abroad already had been reduced to a fraction of its original worth through devaluations. And he pointed to the aid rendered by American films in exporting the idea of American democracy.

The film executive remarked on the forthcoming separation of production and distribution from exhibition and urged an equitable method in computing excess profits in these situations.

Andrew J. Sharick Dies; 21 Years With Universal

Andrew J. Sharick, Universal Pictures studio sales contact at the New York home office, died suddenly at his home in Bethpage, Long Island, November 15, of a heart attack. He was 61 years old.

Mr. Sharick joined the company at Buffalo in 1922. In 1932 he came to the New York home office as exploitation agent. In 1934, he was elevated to the post he held when he died.

His widow, Helen; a daughter and two sons, and two grandchildren survive.

Reduce Matinee Prices

Mid-States Theatres, Cincinnati, has reduced matinee prices until 1 P. M. at the Capitol and Keith's theatres, from the previous 55 cents to 39 cents. RKO in Cincinnati made a similar price reduction at all first run houses a few weeks ago.

Fox Profit \$6,595,723 To Sept. 30

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., Tuesday reported consolidated net earnings after all charges for the 39 weeks ended September 30, 1950 of \$6,595,723 of which \$2,401,210 is income of prior years from countries with currency restrictions, which is now dollar income. After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net earnings amounted to \$2.24 per share on the 2,769,168 shares of common stock outstanding.

The consolidated net earnings after all charges reported by the corporation for the comparable 39 weeks of 1949 were \$8,200,013, which after deducting preferred dividends amounted to \$2.80 a share on the 2,769,124 shares of common stock then outstanding.

A comparison of the 39 weeks of 1950 with the thirty-nine weeks of the year 1949 follows. A large part of the decline in theatre receipts is attributable to the divestment of theatres in compliance with court orders in the Government's anti-trust action against major companies.

	39 W. E. Sept. 30, 1950	39 W. E. Sept. 24, 1949
Film rentals	\$ 64,836,975	\$ 67,443,879
Theatre receipts	45,146,380	56,485,574
	<hr/> <u>\$109,983,355</u>	<hr/> <u>\$123,929,453</u>
Consolidated earnings before federal taxes and minority interests	\$ 7,268,316	\$ 14,695,402
Provision for federal income taxes	2,825,000	5,625,000
	<hr/> <u>4,443,316</u>	<hr/> <u>9,070,402</u>
Portion of net earnings applicable to minority interests	248,803	866,945
	<hr/> <u>\$ 4,194,513</u>	<hr/> <u>\$ 8,203,457</u>
Add:		
Income of prior years from countries with currency restrictions (including cancellation of the provision for Foreign Assets of \$1,450,000)—net of taxes	\$ 2,401,210
Net income from settlement of legal proceeding instituted by stockholders	700,000
Net loss from devaluation of foreign currencies in September 1949	703,444*
	<hr/> <u>2,401,210</u>	<hr/> <u>* 3,444*</u>
Earnings	<hr/> <u>\$ 6,595,723</u>	<hr/> <u>\$ 8,200,013</u>
Preferred dividends	<hr/> <u>\$ 404,983</u>	<hr/> <u>421,881</u>
Earnings per share of common stock	<hr/> <u>\$2.24</u>	<hr/> <u>\$2.80</u>
*Deduct.		

For the third quarter ended September 30, 1950, the consolidated net earnings after all charges were \$1,912,142. After deducting dividends on prior preferred and convertible preferred stocks, this amounted to \$65 per share of common stock. The earnings for the second quarter of 1950 were \$2,842,551. The earnings for the third quarter of 1949 on a comparable basis were

People in The News

STANTON GRIFFIS, chairman of Paramount Pictures executive committee, has retired as Ambassador to Argentina. Mr. Griffis plans to take an extended rest. He has spent the last nine years in Government service, having served as Ambassador to Poland and Egypt. During the war, he was in charge of the film division of the Office of War Information.

TRUEMAN REMBUSCH, national Allied president; MAX YOUNGSTEIN, Paramount Pictures vice-president; SAM SHAIN, exhibitor and trade relations director for Twentieth Century-Fox, and H. M. RICHEY, of Loew's, Inc., will be guest speakers at the annual convention of the Allied Theatre Owners of the Gulf States, in New Orleans December 5 and 6.

MURRAY SILVERSTONE, president of Twentieth Century-Fox, International and Inter-American Corporations, was to arrive in New York from Europe this week.

MELVIN L. GOLD, director of advertising and publicity for National Screen Service, was elected chairman of the board of the National Television Film Council's first meeting of the newly elected board of directors. Mr. Gold founded the Council, and was its president for two years.

ABE BERNSTEIN has been assigned as field representative for MGM in the Cleveland area by DAN S. TERRELL, exploitation head. Mr. Bernstein was formerly with Columbia Pictures and more recently with Universal.

WILLIAM WILDER has been named by the Screen Directors Guild as winner of its second quarterly award for directorial achievement for his direction of "Sunset Boulevard."

CLARKE H. WALES, secretary to the studio Publicity Directors' Committee of the Association of Motion Picture Producers, will serve as Hollywood chairman for Brotherhood Week, 1951, it was announced by MAX E. YOUNGSTEIN, Paramount vice-president.

NICK MAMULA, former publicist for the Selznick Releasing Organization, New York, has joined the publicity department of Campbell-Ewald Advertising Agency.

M. J. ARTIGUES, manager of Allied Theatre Owners of the Gulf States, has resigned. No announcement of a successor has been made by the organization.

SEYMOUR POE of Sol Lesser Productions, Inc., is in London on the first leg of a European tour that will take him to Germany, France, Austria and Italy in connection with the release of "Tarzan's Peril," RKO Radio release. In London, Mr. Poe will install JACK OSSERMAN, former RKO Latin American chief and U. S. district manager, as supervisor of Sol Lesser productions in Great Britain.

MORRIS DIAMOND has been appointed sales representative and assistant to JOSEPH MCPHERSON of the Eagle Lion Films of Canada, Ltd., Toronto branch.

TOM DUANE, former New England district manager of SRO, has joined the Jack Schlaifer Organization, Inc., as eastern division manager, it was announced by the Jack Schlaifer Organization, representing N. Peter Rathvon Productions. Mr. Duane was previously with Paramount Pictures, and later joined David O. Selznick's Vanguard Pictures, as a producer's representative.

Cooperate in 100-House New York "Eve" Showing

A major cooperative campaign on the part of New York theatres, designed to offset the inroads of competitive media, united five circuits this week in a drive to launch Darryl F. Zanuck's 20th-Fox film, "All About Eve" for the Thanksgiving holiday. The RKO, Skouras, Century, Randforce and Joelson circuits ran newspaper ads, bought radio and TV time, and used other promotional devices to make the 100-theatre day-and-date engagement the top neighborhood attraction. A special trailer will show the highlights of the Hollywood premiere, and will launch the exploitation.

Loew's Declares Dividend

The directors of Loew's, Inc., have declared a quarterly dividend of 37½ cents per share on the common stock, payable December 20 to stockholders of record December 8, 1950.

SET PRODUCTION IS A MAJOR TV HEADACHE

by FRED HIFT

Time and space are television's most pressing needs of the moment.

With dozens of new shows on the air this fall, the boys in the scenery production departments are working overtime to fill the endless requirements of the expanding medium.

The pressure of work has forced the three leading networks to seek spacious new quarters where all set production activities can be concentrated. But already the capacity of these new shops has been reached and the broadcasters are looking for more room.

Their problems are vast and complex although superficially at least they resemble the needs and requirements of the motion picture studios.

Unlike the film producers, the telecasters cannot take time to build a set, use it for rehearsal and the show and strike it when it is no longer needed. Their scenery and props must be built with the utmost speed to keep pace with studio requirements.

Speed Is Essential

Not only must they be constructed in a hurry, but they must be collapsible in various directions to permit shipment in trucks to the studio, where they are reassembled in conformity with a highly coordinated schedule that often calls for the hanging of the lights before the set has even entered the studio floor.

"In no other phase of show business must a show be put together so fast," observes Robert J. Wade, manager of the staging services division of the National Broadcasting Company. "We used to think we were

going great guns in vaudeville. Television outdoes them all."

The work load of the various networks' production shops is staggering in its scope. At NBC, the Central Workshop, which occupies three complete floors totaling 75,000 square feet of floor space leased from Sheffield Farms, Inc., services as many as 125 shows a week, put on in the network's 12 scattered studios. The NBC Central Shop employs 230 people. It incorporates such vital departments as scenery design and construction, art work, titles, properties, costumes, special effects, makeup, etc.

The Columbia Broadcasting System has taken over a garage in the east fifties and from there provides sets and props for 13 studios. While CBS and NBC do occasionally contract to have their very large settings made up outside, the American Broadcasting Company takes great pride in the fact that all its activities are carried on under one roof in its ABC Television Center on 66th Street, which occupies some 15,000 square feet of floor space.

In any one of these production centers the sets and props move from floor to floor with precision. As television programs become more ambitious, so do the sets. Often it takes almost superhuman ingenuity to meet the back-breaking deadlines demanded by the writers and directors.

Guided by Blueprints

The first step, following conferences among the director, the set designer and other personnel, is a visualization of the sets demanded and a discussion of the props involved. Drawings and blueprints guide the carpenters and painters on one hand and

the director on the other, since he must be familiar with the plans in his dry studio rehearsals.

Often the props are quite elaborate. At CBS recently, Richard Hopkins, manager of CBS-TV scenic design and construction, pointed out the replica of a submarine that had been built by his workmen, complete down to detail. One of his designers had spent a week at the Brooklyn Navy Yard studying an actual submarine before drawing up the plans, which permitted the wooden sub to rock as if in rough water.

Cites Fast Turnover

Another time, CBS built a replica of a Congo River paddle-wheel steamer in a record two days. Mr. Hopkins cited the terrific turnover in sets and said one of the CBS studios during a recent week had a show in it six consecutive nights, which necessitated fast work on his part. Many of the dramatic programs require up to 20 sets.

One of the problems of the broadcasters is the depth perception of the television camera which, unlike the motion picture camera, does not blur the background, taking in every detail. This causes a lot of headaches, with such things as cracks in the portable walls, painted book cases, etc.

Unlike NBC, CBS keeps in a warehouse some 25 interior sets which can be rearranged and used at any time.

NBC uses the "modular unit" system involving the use of stock-sizes of flats such as doors, windows, etc. These plywood flats, covered with canvas, can be used about a hundred times, each time with a fresh coat of paint. "This saves us a lot of building," explains Walter Gabelhauser, manager of the NBC Central Shop. Actually NBC is faced with a peculiar problem since sets higher than 10 feet will not fit into the elevators in the RCA Building, where most of its studios are located.

Bursting Storerooms

Since there is a constant demand for props, the networks have begun to collect such items as they think may be useful. At NBC, where this process has been going on for only six months, the prop storeroom is already bursting at the seams. It contains everything from Egyptian mummy cases, furniture, wax fruit and tableware to an old jalopy, grave stones and 17th Century spinning wheels.

Do any of these ever fail to reach the studio? "Sure," says Mr. Gabelhauser with a grin, "I'd say constantly. But somehow we always manage to substitute or do without."

The cost of running the scenic production departments is considerable. Because few of the sets can be stored, there is a great deal of inevitable waste.

Requests for special props are constantly received, many of them for use as gags on comedy shows. The departments are called on to build horses with two heads, snowmen that melt, full-scale steam shovels, torture equipment and rifles with sagging barrels. For some obscure reason there also is a constant demand for clock faces.



FROM CHRISTMAS TREES TO CLOCK FACES. A view of the property storeroom at NBC's Central Shop in New York.

The National Spotlight

ALBANY

Warners' Madison, second run, and Delaware, third run, are now changing bills three times weekly, instead of twice. . . . Collections for the Variety Club Denial Week are being made through to November 30. The goal, in the eighth such drive, is \$25,000; the proceeds will go to the Variety-Albany Boys Club summer camp. Variety members and guests pledged \$3,025 at a kickoff dinner in the Ten Eyck hotel. Chief barker Charles A. Smakwitz, co-chairmen Harry Lamont and George O. Williams, *Times Union* (managing editor and originator of the Denial Week idea), National Canvassman Saul Ullman and First Assistant Chief Barker Leo Rosen were among the speakers.

ATLANTA

Trade in all downtown theatres and drive-ins is very good. Following were playing: At Loew's Grand, "Under Cover Girl"; Fox, "All About Eve"; Paramount, "Three Secrets"; Roxy, "Rio Grande," holdover from the Fox; Rhodes Center, "Born to Be Bad"; Rialto, "Petty Girl"; Art theatre, "Macbeth," third week. . . . On the row visiting were: F. W. Fulwider, Anniston, Ala.; Walter Morris, Pike, Knoxville, Penn.; Ed McCloskey, Dania drive, Dania, Fla.; P. L. Taylor, Dixie, Columbus, Ga.; Fred McLendon, Lendon Theatres, Union Springs, Ala.; Tom Miller, Dixie, Cordova, Ala.; W. W. Fincher, Fort theatre, Chatsworth, Ga., and John Pex, Pex theatre, Eatonton, Ga. . . . Marshall Fling, formerly sales representative of MGM, now with Kay Exchange. . . . The Atlanta Variety Club gave a party at the club to its members and friends. . . . Jim Partlow, former branch manager of U-I here, now owner of several drive-ins in Florida, was on the row visiting. . . . B. A. Garrett, Garrett theatre, Arlington, Ga., is remodeling his theatre.

BALTIMORE

Five new features offered at first runs including "Mrs. O'Malley and Mr. Malone," at Loew's Century; "Where Danger Lives," with vaudeville, at the Hippodrome; "All About Eve," at the New theatre; "Trio," at the Little; "The Silk Noose," with reissued "Johnny Belinda," at the Times and Roslyn. Three features held for second week: "Let's Dance," at Keith's; "Breakthrough," at Warner's Stanley; "Rio Grande," at the Mayfair; "Harriet Craig," at the Town. For its 1950 Film Festival the World offered "Quartet," with "Passport to Pimlico," and "Farewell to Arms," with "Anthony Adverse." . . . Baltimore Variety Club's annual dinner dance is to be a reunion affair and a testimonial honoring ex-chief barker J. Joseph C. Grant. It will be given for first time in club rooms of Tent No. 19, of which Rodney Collier is chief barker now. The date is November 25. . . . Philip Scheck,

New theatre operator, member Local 181, suffered a broken rib in an accident. . . . Baltimore Variety Club Tent No. 19 election of officers will take place December 4. Buffet supper will be served. . . . August Nolte, concession manager of the Durkee circuit and member of the Boumi Temple Shrine here, arranged for underprivileged children to see the Shrine-Pollack Circus. . . . Fred Perry, formerly at the Elkton drive-in, appointed manager of the Lyceum by Joe Walderman. . . . M. A. Mechanic, New theatre, arranged a contest with *News-Post* to promote "All About Eve." . . . During October 18,200 more television receiving sets were sold in Baltimore, according to this city's Television Circulation Committee, bringing total in vicinity to November 1 to 240,476.

BOSTON

Downtown theatre grosses were a bit stronger this week with "All About Eve" in its second stanza and "American Guerrilla in the Philippines" in its first, the standouts. . . . Mayor John Hynes cut the ribbon at special dedication services for the reopening of the Warner exchange building, completely remodeled. A gala industry reception followed, with manager George "Bill" Horan as host. Out-of-towners attending were Norman J. Ayers, Eastern district manager; Bernard Goodman, supervisor of exchanges; R. A. McGuire, auditor; Herman Maier, chief purchasing agent, and Herman Goldberg, construction head. . . . John Kilduff has joined the booking staff at Screen Guild Productions, under Al Swerdlove, manager.

BUFFALO

Richard T. Kemper, manager of the Erlanger and recently appointed Dipson circuit

WHEN AND WHERE

November 30: Associated Motion Pictures Advertisers, luncheon meeting, New York.

December 2-3: Colosseum of Motion Picture Salesmen, national convention, Netherland Plaza Hotel, Cincinnati.

December 4-5: National Committee of Motion Picture Exhibitors' Associations of Canada, second annual meeting, Toronto.

December 5: Annual regional convention of the Independent Exhibitors, Inc., of New England, at the Copley Plaza Hotel in Boston.

December 5-6: Annual convention of the Allied Theatre Owners of the Gulf States at the Roosevelt Hotel in New Orleans, La.

zone manager, has been named manager of the big "Fall Guy" show to be staged early in January in Hotel Statler by Buffalo Bill Tent, Circus Saints and Sinners. . . . Art Moger, Warner field representative, in on several forthcoming attractions and conferring with James H. Eshelman and C. B. Taylor at Paramount district offices. . . . A time capsule containing a complete microfilm history of George Eastman's life was sealed in the cornerstone of Dryden theatre, adjoining Eastman house in Rochester. . . . G. Carter has reopened the Dixie in Rochester, formerly operated by the Schine circuit. . . . Donald O'Connor in town for personal appearances at Lafayette and to aid in promotion of "The Milkman," current at that Basil theatre. . . . Attending first meeting of entertainment committee for the annual Ad club Xmas party in Statler were Charles B. Taylor, vice chairman; Richard T. Kemper, Elmer F. Lux, George H. Mackenna. . . . RKO negotiating for a new lease on the Empire in Syracuse, expiring December 31.

CHICAGO

Box office hits, all in their second week, are: "Rio Grande" at the Roosevelt; "American Guerrilla in the Philippines" at the Woods; "Jackpot" at the United Artists, and "Let's Dance" at the Palace. Newcomers are "Hell Town" and "Buffalo Stampede," revivals at the Grand; "Rocky Mountain" and "Dial 1119" at the State Lake; "Woman on the Run" and Dean Martin and Jerry Lewis on the stage at the Chicago; and "The West Point Story" and Yvonne DeCarlo on stage at the Oriental. Second week holdovers at art houses are "Macbeth," at the World Playhouse, and "City Lights" at the Surf. Loop second run house, the McVickers, has double billed "All About Eve" and "Sunset Boulevard." New Loop art house, the Ziegfeld opened with "Trio." . . . Norman Pyle, former midwest publicity man for MGM, appointed their Chicago publicity director for vacancy left by William Bishop. . . . Personal appearance of Gordon MacRae at "The West Point Story" gave the Oriental its biggest opening day in months. . . . RKO is using 160 24-sheet billboards to advertise "Where Danger Lives" at the Palace. . . . Essaness' Harlem Avenue drive-in is the only one still open in this area.

CINCINNATI

The current list of new arrivals include "Two Weeks With Love," RKO Albee; "Breakthrough," RKO Palace; "King Solomon's Mines," RKO Grand; "American Guerrilla," Keith's; "City Lights," Guild. Holdovers are: "I'll Get By," third week at the Capitol, and "Rio Grande," RKO Lyric, on a moveover from the Palace. . . . The Cincinnati Variety Club, Tent No. 3's election committee has chosen the following barkers to serve on the 1951 Board of Directors:

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tors, with additional nominations to be made at a special meeting: Vance Schwartz, present chief barker; Jack Finberg, Phil Fox, Saul Greenberg, present property master; Mel Martin, Robert McNabb, William Onie, Morton Perlman, Joseph Rosen, Rube Shor and Louis Wiethe. The directors will select the officers to serve for the coming year. The club conducted a turkey raffle just prior to Thanksgiving. . . . Ross Williams was named president of the Colosseum of Motion Picture Salesmen at a recent meeting. Other officers: Morton Perlman, first vice-president; Peter Niland, second vice-president; Frank Schreiber, secretary, and Manny Nagel, treasurer. . . . Michael Halm has again resumed operation of the Marsh theatre, in Wheeling, W. Va., after expiration of the lease held by Frank Slavik, who has had the house for some time, who will now continue operation of the Fedo theatre.

CLEVELAND

Admission prices were raised last week at Warner and RKO downtown houses and go up this week at the Loew houses. General boost is five cents for evenings, afternoon scale in effect at 11 a.m. instead of 1 p.m. . . . Abe Kramer, of the Associated Circuit, was named chief barker of Cleveland Variety Tent No. 6. Other officers are: Jerome Wechsler, first vice-president; Alfred A. Sunshine, second vice-president; Nat Barach, secretary; I. J. Schmertz, treasurer. Board of directors are Leonard Greenberger, Sanford Leavitt, Marshall Fine, Milton Grant, Irwin Pollard, Jules Livingston. . . . Arthur L. Mayer will be guest of honor at an all-industry luncheon meeting in the Carter Hotel on November 28 to discuss COMPO and public theatre relations. . . . City of Cleveland and bingo operators have joined in appealing Common Pleas Judge Frank J. Merrick's recent ruling that bingo is "unconstitutional" and therefore illegal.

COLUMBUS

Three-day stage appearance of Dean Martin and Jerry Lewis at RKO Palace brought long lines to the boxoffice and resulted in the biggest business there in many months. . . . Loew's Ohio did well with the single feature showing of "American Guerrilla in the Philippines," the Broad has "So Young, So Bad," and the Grand, "Southside 1-1000." . . . Frank Ferguson, former local exhibitor, in town. . . . Joe Lawler, Universal-International studio representative, in town in advance of "Harvey." . . . The Lancaster, O., Chamber of Commerce has invited Kroger Babb of Hallmark Productions to hold world premiere of "One Too Many" at the Palace theatre January 5. . . . Ohio Commission on Children and Youth has recommended changes in child labor law which would prohibit girls between 16 and 18 from working after 8 p.m. and limit weekly hours to 44 for youths under 18.

DENVER

Arlie Beery, Manley representative, has two sons in college, one at University of Colorado, and one at Princeton. Both are following in dad's footsteps, and have the popcorn concessions at their respective schools. . . . Walter Weins, formerly Paramount branch manager here, died as the re-

The National Spotlight

sult of an auto accident in Dallas, Texas. . . . Milton Cohen, eastern sales manager for Eagle-Lion Classics, and captain in the William Heineman drive, was in Denver to conduct a meeting.

DES MOINES

Work has begun on a new \$140,000 theatre in Mason City. Owners are C. L. Ellingson, operator of the Park Inn Hotel in Mason City, and his brother, Joe E., formerly of Kiester, Minn. . . . Tim Elliott has purchased the Star theatre at Ute from Archie Mahoney. . . . Three Tri-States theatres in Des Moines have new managers. Frank Hague, former manager of the Eastown, has gone to the Rocket, replacing E. L. Doherty. Mr. Doherty has gone to Moline, Ill., to manage the Illini. Dick Willson, treasurer of the Des Moines, takes over the Eastown management. Richard Dougherty, chief usher at the Paramount, succeeds Mr. Willson as treasurer. Keith O'Neil, former assistant manager of the Des Moines, becomes manager of the Uptown, succeeding Betty Hensler, who has resigned. . . . Sale of the Sheldon drive-in theatre to the Sheldon Theatre Corp. has been announced by G. E. Sessler. . . . Mr. and Mrs. Ed Steeneck have leased the Barrymore at Alcester from Merle Huisman.

DETROIT

"Let's Dance" at the Michigan was the week's standout. The entirely remodeled and redecorated United Artists turned over boxoffice receipts from "Jackpot" to the Old Newsboys Goodfellow Fund, on opening day. "King Solomon's Mines" started Thanksgiving Day at the Palms. "Mister 880" received a warm welcome at the Fox opening day. Madison is showing a double feature, "The Fuller Brush Girl" and "Last of the Buccaneers." "Born to Be Bad" was held over for a second week at the Adams. Two reissues are playing at the Downtown, "Hell Town" and "Buffalo Stampede." . . . Jack Jackter has joined the Columbia Exchange as booker. . . . A. C. Schmidt, industrial engineer who purchased the property where the Old Hudson theatre owned by William Schulte stood, is building a new house. The old Hudson was destroyed by fire.

HARTFORD

Downtown Hartford first-run hold-overs including 20th-Fox's "All About Eve," in a second week, Loew's Poli Palace; and War-

ners' "Breakthrough," in a second week, Warner Regal. . . . The E. M. Loew circuit has closed its drive-ins, at Newington, and Milford. . . . Ray Freeman, formerly student assistant manager, Loew's Warfield theatre, San Francisco, has been appointed assistant manager, Warner Strand theatre, Hartford, succeeding Anthony Cassente, who has resigned to live permanently in Los Angeles. . . . Hartford visitors: Lou Brown, advertising and publicity director, and Morris Mendelsohn, legal department, Loew's Poli-New England theatre, New Haven; Joe Blaufox, exploitation department, Columbia Pictures, New York.

INDIANAPOLIS

Charles Blue, 72, brother of film actor Monte Blue, died here Thursday. . . . Sonja Henie's 1951 Hollywood Ice Revue opens a run of 20 nightly performances at the Coliseum Tuesday. Her shows have played to 1,162,195 paid admissions, averaging nearly 10,000 for each of 120 performances here in the past ten years. . . . Clarence Hill, manager of branch operations for 20th-Fox, visited the exchange here. . . . Wilbur Weatherhead has purchased the Rees at Plymouth from Fred Wagoner. . . . Roger Scherer is pushing repair work on his Union at Liberty, recently damaged by fire. . . . Wayne Woodin has reopened the Butler at Butler after installing new sound and re-decorating. . . . "All About Eve" was at the Circle, "Rio Grande" at the Indiana and "Devil's Doorway" at Loew's.

KANSAS CITY

"Let's Dance" started at the Paramount after a week of "Breakthrough." . . . Special discounts are offered to school groups and organizations for "Joan of Arc," showing at the RKO Missouri at regular prices. A second feature is "Beaver Valley." . . . "The Miniver Story" and "Outside the Wall" are at the Midland. . . . The Fox Midwest first run day-and-date theatres, Fairway, Tower and Uptown, are showing "The Sleeping City." Each has this week a second feature, "Spy Hunt." . . . Three Minnesota avenue theatres in Kansas City, Kansas, have raised admission from 50c to 60c. . . . C. M. ("Parky") Parkhurst has joined Lippert Pictures, Inc., as salesman, continuing his exhibition interests. . . . Directors of the Kansas-Missouri Theatre Association met to hear reports on the TOA convention by J. Leo Hayob, Marshall, Mo., and on the St. Louis regional convention by Elmer C. Rhoden, Jr., of Commonwealth Theatres.

LOS ANGELES

Three of the top openers in the past week were of outdoor flavor, "Copper Canyon" at the two Paramounts, and "Kansas Raiders" at the United Artists circuit, while "King Solomon's Mines" was at Loew's State and the Egyptian. Other new entries were "Where Danger Lives," at the Pan-Pacific and Hillstreet, "All About Eve," at the Los Angeles and Chinese group, "Cyrano de Bergerac," at the Fine Arts, and the doubleheader of "Right Cross" and "Dial 1119" at the Orpheum and Hawaii. A second week went to "Breakthrough" at the three Warner houses. "Bitter Rice" was at the Laurel and Vagabond, while "The

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"Dancing Years" continued at the 4 Star, Paris and Canon. . . . William Heineman, Eagle-Lion Classics general sales manager, arrived from New York for conferences with district sales manager Jim Hindel, who came down from San Francisco for the huddle.

LOUISVILLE

Offerings in the first run theatres here were "Breakthrough" in a second week at the Mary Anderson, "Rio Grande" moved to the Brown following a previous week at the Rialto, which set program in "Two Flags West" and "It's a Small World." Loew's offered "Harriet Craig" and "David Harding, Counterspy," while the Strand featured "Woman on the Run" and "Holiday Rhythm." Rounding out the offerings, the Scoop featured "Hoedown" and "Indian Territory." . . . Gene Lutes, Chakeres district manager, arranged a special preview screening at the Franklin theatre, Frankfort, Ky., of "King Solomon's Mines" for the Kentucky exhibitors. . . . Tying in with the Tobacco Festival at Shelbyville, Ky., manager Eric Hammel of the Shelby theatre there took advantage of the occasion by running "Bright Leaf." . . . One of the first drive-ins in the Louisville area to announce a closing date for the season is the Parkway drive-in under the direction of John Nolan. . . . Seen on the row were John Craft, Clinton theatre, Albany, Ky.; E. L. Ornstein, Ornstein theatres, Marengo, Ind.; B. Rose, Shelby drive-in, Shelbyville, Ind.; C. O. Humston, Lyric, Lawrenceburg, Ky., and Lewis Baker, Star, West Point, Ky.

MEMPHIS

Loew's Palace had a big opening with "American Guerrilla" in the Philippines," Strand held over "Tripoli." Malco played "Fortunes of Captain Blood." Warner was showing "Breakthrough." Loew's State was holding its own with "Where Danger Lives." . . . Robert B. Wilson, owner, opened his new 200-car drive-in, named Rancho, southwest of Jackson, Tenn. . . . T. E. Williams has bought Delta theatre at Clarksdale, Miss. . . . C. L. Junyor, owner, closed 64 Drive-In at Conway, Ark., for the winter. . . . Mr. and Mrs. Charles T. Reverly are new owners of State theatre, Stevens, Ark., having purchased it from Mr. and Mrs. L. C. Carter. Date of transfer will be January 1. . . . Mid-South exhibitors shopping and booking on Film Row included Gene Higginbotham, Leachville; Henry Haven, Forrest City; Don Landers, Harrisburg; K. H. Kinney, Hughes; W. R. Lee, Little Rock; Otto Kirkpatrick, Forrest City; Jack Watson, Tunica.

MAMI

George C. Hoover, general manager of Paramount Enterprises, announced tentative plans for remodelling of the 1,100 seat Regent. . . . Bernard M. Wall, president of the Telco, Inc., reported the purchase of the Palace theatre in West Palm Beach, Fla. . . . Much ballyhoo preceded the Thanksgiving opening "Let's Dance" at the Variety. Popular priced run of "Red Shoes" was booked for the same day at the Embassy. . . . Plaza theatre opened under new management and with a Yiddish film and vaudeville policy. Theatre has been leased from Wometco. . . . Staff changes include Paul Baron, assistant, Capitol; Jack Friedman,



"And after the little brats have seen a complete show once—Wham!"

manager, Parkway; Keith Hendee, manager, Grove; Richard Treccase, manager, Strand; and Robert Marion La Flower, assistant, Tower. . . . Film fare includes "King Solomon's Mines," Florida, Colony; "Jackpot," Miami, Lincoln, Miracle; "To Please a Lady," held over, Olympia, Beach; "Cassino to Korea" and "Beaver Valley," Sheridan; "Tripoli," held over, Embassy, Variety; "Outrage," Roosevelt; "The Bad Lord Byron," Flamingo, and "Anthony Adverse, Mayfair Art. "Fuller Brush Girl" was midnight attraction at Town.

MILWAUKEE

The strike of the AFL Building Service Employees' Union ended here last week with a raise in pay. Theatres have the right to determine the number of workers needed and the hours to be worked. . . . The drive-in theatres have closed for the season. They had to close earlier this year than last year because of the cold weather. . . . The St. Cloud Oriental theatre rented the house out to the New York City Opera Co., November 21, when the opera Don Giovanni was presented, and November 30, when La Traviata will be given. . . . At the Palace last week "Last of the Buccaneers" was showing. At the Wisconsin "All About Eve" was played. "King Solomon's Mines" was viewed at the Towne. "Tripoli" at the Riverside was in its second week.

NEW ORLEANS

W. R. Tutts, former Paramount, Gulf Theatres manager in Clarksdale and Tunica, Miss., purchased the Star theatre, Pineville, La., from Charles Morrell. . . . Roy Saxon finished remodeling and redecorating his Elroy theatre, which was formerly the Ott in Kentwood, La. . . . Tracy Barnett's Rex theatre, Dekalb, Miss., was burned to the ground. . . . Mr. and Mrs. Babe Cohen attended the Lippert meeting in Kansas City, Mo. . . . The Kellys from all over New Orleans and vicinity, Metarie, Gretna and other

communities turned out en masse as guests of George Conrad, manager of the new Tiger theatre, who advertised that every person spelling his name K-E-Double-L-Y would be admitted free to see Gene Kelly in "Summer Stock." . . . The Orpheum and Liberty are experimenting with a new policy of opening and playing some show day and date and to duplicate them at a later date. . . . Exhibitors visiting included: Jack O'Quinn, Kaplan, La.; Phillip Salles, Majestic and Star, Covington, La.; Mr. and Mrs. I. Oberlin, Ritz, Natchez, Miss.; E. W. Clinton, Monticello, Miss.; Francis B. Johnson, Navy Point, Warrington, Fla.; H. Harroder, Beverly Drive, Hattiesburg, Miss.

NEW YORK

Four new pictures were scheduled to open at the first run theatres this week. They included: RKO's "Never a Dull Moment" at the Rivoli; Twentieth Century-Fox's "Never a Dull Moment" at the Roxy; MGM's "Two Weeks With Love" at the Capitol; and Universal's "Saddle Tramp" at the Palace. . . . "The Red Shoes" moved out of the Bijou after a two year run, where it was replaced by "Cyrano de Bergerac" and opened at the Victoria, popular prices prevailing. . . . Abner Greshler, former manager of Dean Martin and Jerry Lewis, has purchased "Goodbye to Katie," a story by Steve Fisher, and plans to produce it independently.

OKLAHOMA CITY

Leo Carrillo was featured in the American Legion's "Red, White and Blue" production in the Municipal Auditorium. . . . At the Home theatre, Katharine Hepburn was to appear on the stage in person in "As You Like It." . . . Baxter Springs, Kan., Berton Peterson, manager of the new Baxter and Ritz theatres, went to Yankton, S. D., to assume management of the Yankton theatre. . . . John Frank Banning arrived

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here from Lawrence, and will manage the local theatres temporarily, to be replaced in about two weeks by Robert Reeves of Chanute. Mr. Banning, formerly of Baxter Springs, is being transferred from Lawrence to Rockport, Mo.

OMAHA

"Rio Grande" at the Orpheum theatre. . . . Irvin Beck, the new owner of the Moon theatre at Wilber, Neb., is also the town's mayor. . . . Emma Holmes has installed new projection, sound and screen in the Leigh theatre he manages. . . . Ervin Coyle opened the Tower drive-in, Holdrege, Neb. His son, Jerry, is projectionist. . . . Adolph Menjou spoke here. . . . The Nebraska group of Iowa-Nebraska Allied met in the Fontenelle theatre here.

PHILADELPHIA

Sidney E. Samuelson, general manager of Eastern Pennsylvania Allied, was elected president of the Allied Motion Picture Theatre Service, Inc., which is currently doing the booking and buying for 55 theatres in the territory. . . . I. Hirst Enterprises, independent theatre operation, which includes several motion picture houses here, has increased its authorized capital stock from 5,000 shares of no par common stock to 7,000 shares of no par common stock. . . . Jack Romaner, from the home office, comes into the booking office at the Warner theatre circuit here, replacing Harvey Schwartz, who joined the local Columbia exchange as office manager to succeed Walt Donahue, who is resigning from the business. . . . Keith Godfrey, of Columbia; Horace Wright, 20th Century-Fox, and Joe Schaeffer, Republic, named delegates to the convention next month of the Colosseum of Motion Picture Salesmen.

PITTSBURGH

Because of the success obtained by the Dick Haymes stage show in Loew's Penn when better than \$27,000 was grossed in a seven-day period, the Stanley has booked in the Ink Spots and a stage show together with the "Fuller Brush Girl" on the screen. . . . The end of the seven week newspaper strike brought announcements that outstanding screen attractions, which had been held back because of the inability to publicize, would come in. "All About Eve" comes to the J. P. Harris, and Loew's Penn gets the fabulous "King Solomon's Mines." The Fulton had "Edge of Doom," followed by "Wyoming Mail." . . . The J. P. Harris didn't do so badly with "I'll Get By," and "American Guerrilla in the Philippines" got away to a good start. . . . "Breakthrough" started at the Stanley, but was taken over to the Warner for a second week.

PORTLAND

Portland first runs report business back to normal, and weekends 10 per cent above same period last year. . . . Crest theatre, Seattle, celebrating first birthday with "Tea for Two." . . . World premiere "Rogue River" held at Rogue theatre, Grants Pass, Ore. . . . "The Milkman" held for a second week at the Granada in Spokane, Wash. . . . Daylight saving for '51 still in doubt in Portland. . . . Nal Walton, James Beal, man-

agers, Columbia, back from San Francisco meeting. . . . Mirian Dickey, leading woman exhibitor, flew to Fairbanks, Alaska. . . . Motor-in theatre, Millwood, Wash., closed for the winter.

SAN ANTONIO

William C. Rau, a former Paramount salesman in the San Antonio and South Texas territory, is now operating the Alamo City Booking Co. here. . . . New cinema attractions at Interstate theatres: "The Toast of New Orleans" opened at the Aztec, and "Breakthrough" went into the Majestic. . . . At the independent houses were "Lluvia Roja" (Red Rain), Almeda; "Women of Tomorrow," Cameo; "No Sad Songs for Me," Palace, Highland, Josephine, San Pedro. . . . Only two holdovers were on the San Antonio theatre row. . . . "Rio Grande" was moved over to the Empire following a big week at the Majestic, and "Macbeth" gained two days extra playing time at the Josephine. . . . "The Cariboo Trail" replaced "The Lady Without Passport" at the Texas. . . . Opening at the Texan was "The Red Shoes," with popular prices prevailing.

SAN FRANCISCO

San Francisco and Northern California experiencing rain-and-wind storms, which have caused great floods in the vicinity and greatly curtailed first-run business. . . . Fox West Coast Theatres have moved their Oakland publicity office over to San Francisco. . . . George Glosser, booker, Universal, resigned to take over similar duties at United Artists. . . . Ed Scully, formerly of Allentown Theatres, Inc., Allentown, Penn., has joined the booking department of Universal here. . . . On December 7, Local F17, IATSE (Exchange Workers) will hold election of officers and discuss present expiration of contract. . . . "Rio Grande" was top grosser, at the Fox, followed by "The Milkman," at the Orpheum. New shows this week were "King Solomon's Mines," Loew's Warfield; "Let's Dance," Paramount; "West Point Story," St. Francis; "State Secret," United Artists; "Kansas Raiders," Orpheum; "Where Danger Lives," Golden Gate.

ST. LOUIS

Maurice Davis, 52, owner of the Will Rogers theatre, died at City Hospital. . . . John Payne was a special guest in St. Louis when the Midwestern division of the Marine Corps held a jamboree and celebration at the St. Louis theatre. The four-hour program included a showing of the movie, "Tripoli." . . . Programs for the week at the first-run houses included: "The Jackpot" and "Big Timber" at the Ambassador; "The Milkman" and "Savage Horde" at the Fox; "To Please a Lady" at Loew's State; "In a Lonely Place" and "Mister 880" at the Missouri; "Fighting Caravan" and "Hell Town" at Loew's Orpheum; "Tripoli" and "Deported" at the St. Louis, and "The Idiot" at the Art theatre.

TORONTO

"Copper Canyon" opened at the Imperial theatre, "Destination Moon" at the Odeon Toronto, "Rio Grande" at Loew's Uptown, while "All About Eve" entered its third

week at the University and Nortown. "Summer Stock" at Loew's, and "Let's Dance" at Famous Players' Shea's remain for a second week. "Joan of Arc" is at the Victoria and Eglinton theatres, first time at popular prices here. "Mister 880" moved from the Odeon Toronto to the same circuit's Fairlawn, Danforth and Humber to continue its local first-run engagement. "Happiest Days of Your Life" stays for its 11th week at the International Cinema, and "City Lights" continues for a fourth week at the Towne Cinema, as does "Trio" at the Odeon's Hyland. For its second-run showing, Famous Players have "No Way Out" billed with "Sunday Dinner for a Soldier" at the Tivoli and Capitol theatres.

VANCOUVER

"Trio" in its second week at Strand, "Broken Arrow" at Cinema, and "Copper Canyon" at Dominion. Also playing: "Four Days Leave," plus stage show, at Odeon-Hastings; "Tripoli" at the Orpheum; "The Toast of New Orleans" at the Capitol; "On Approval" at the Studio; "Love Happy" and "Baron of Arizona" at the Fraser and Plaza; "The Lost Volcano" and "Triple Trouble" at the Paradise, and "So Long at the Fair," a British film, at the Odeon-Vogue. . . . Jack Fields, 69, manager of the Capitol theatre, Moose Jaw, Sask., for 34 years, and a member of the Famous Players 25-year club, passed away in a Moose Jaw hospital. . . . The Saanich Council, at the conclusion of a public hearing, approved the re-zoning of lands to allow the construction of a \$150,000 four-screen drive-in theatre to be built by Chechik Brothers, who operate the Bay theatre in Vancouver. . . . Plans are going ahead on a \$160,000 theatre and bowling alley at Fort Garry near Winnipeg by Rudy Bessler, owner of the Park theatre in Winnipeg. . . . G. R. Miller of Wynyard was elected president of Saskatchewan Motion Picture Exhibitors Association. Jack Watson, Famous Players supervisor of Regina, was elected vice-president; Hilliard Gunn of Regina is the secretary-treasurer.

WASHINGTON

A. Julian Brylawski was elected president of the Theatre Owners of Washington for the 28th consecutive year. All other officers were reelected, with Fred Kogod continuing as vice-president, Harry Bachman as secretary, Lloyd Wineland as treasurer, and Sidney Lust as TOA director. . . . New openings included: "Rio Grande" at the Warner; "Tripoli" at the Capitol; "Wyoming Mail" at RKO Keith's; "Pink String and Sealing Wax" at the Trans-Lux; "Trio" at the Playhouse; "My Brother Jonathan" at the Plaza. Holdovers included: "All About Eve" at the Palace for a third week; "The Informer" at the Little for a second week; "Bitter Rice" at the Dupont for a second week. Carryovers included "Breakthrough" at the Metropolitan, and "To Please a Lady" at the Columbia. . . . The Capitol, Winchester Va.; Apollo, Martinsburg, Va.; Arcade, Waynesboro, Pa., and Tivoli, Frederick, Md., and Maryland, Hagerstown, Md., Warner theatres, are planning "Pay Day Matinees" as a pre-Xmas special promotion. Envelopes will be distributed to each child attending a special matinee—the cash will contain up to \$5.

The Hollywood Scene

Studio Labor Cost Rise In the Cards for 1951

by WILLIAM R. WEAVER

Hollywood Editor

Production labor costs, back down now to roughly the 1943-44 level in the aggregate due to streamlining and short cuts adopted under economic stress, appear in the light of recent developments to be destined for increase in 1951. One after another, following directly or indirectly in the wake of the Hollywood AFL Film Council, the unions and guilds employed by the studios have been signaling their intention to demand substantially increased minimum-wage schedules when contract renewal time comes around next year.

Up to now there has been no formal comment from studio or management-organization officials with respect to this prospect and traditionally there will be none, but the indications that costs will go up to some extent are plain enough to rate consideration by trade folk generally as 1950 edges toward the holiday period of peaks and dips.

Although the Screen Actors Guild has issued a general statement of its intention to demand sharply increased minimums, and the Screen Writers Guild is on the point of taking a strike vote with a view toward fortifying its position if increases sought in renewal of an already expired contract are not granted, it was the AFL Film Council, seeking a voluntary adjustment upward of contract-fixed scales, that stated the labor attitude flatly and with extraordinary candor.

In the course of its letter to the major studios requesting discussion of its request for a voluntary adjustment based on the increased cost of living, the Council said, "It should be recalled that at the time our contracts were negotiated representations were made to us that the economic outlook for the industry was a grim one. It was predicted all major studios would be operating in the red. We do not question the sincerity of the predictions made at that time, but the record will show that not only have the companies not been in the red, but that stockholders of motion picture stocks have over the past five years participated in the greatest dividend-earning period in the history of this industry. We do not think workers should be penalized because they relied upon your economic estimations made at the time."

The Council is composed of some 43 unions and guilds with a total membership in excess of 20,000. Studio employment of workers from this pool has been averaging around 13,500 regularly for the past two years, according to statistics issued monthly by the California Department of Industrial Relations. In the war period that average ran steadily above the 20,000 mark, although the wage scales then in effect were substantially lower than at present. It is generally conceded that the present average of 13,500 is an irreducible minimum for turning out the customary number of pictures annually. The seriousness of the problem which, bar-

ring an unforeseen and sizeable drop in living costs, will confront the production branch of the industry in 1951, and the other branches as well in direct consequence, proclaims itself.

Eight Pictures Started

Eight pictures were started during the week.

MGM's Arthur Freed started "Show Boat," Technicolor, directed by George Sidney, with Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown and a host of others.

Edmund Grainger launched "Flying Leathernecks," Technicolor, for RKO Radio release, with Nicholas Ray directing John Wayne, Robert Ryan, Don Taylor and Jay C. FlIPPEN.

"Pistol Harvest," RKO Radio, produced by Herman Schloss and directed by Lesley Selander, is a Tim Holt Western.

Santana Productions, releasing through Columbia, went to work on "Sirocco," a Humphrey Bogart vehicle with Lee J. Cobb and Marta Toren in the cast, produced by Robert Lord and directed by Curtis Bernhardt.

Nat Holt turned cameras in "Devil's Canyon," which Paramount will distribute. Ray Enright is directing, with Sterling Hayden, Forrest Tucker and Arlene Whelan in the cast.

Columbia's Milton Feldman rolled "Smuggler's Gold," directed by William Berke, with Cameron Mitchell, Amanda Blake and Carl Heston Reed.

Colbert Clark, Columbia, began shooting "Bonanza Town," directed by Fred Sears, a Charles Starrett-Smiley Burnette number.

Monogram's Vincent Fennelly started "Gold Bullets," a Johnny Mack Brown Western directed by Wallace Fox.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Bonanza Town
Smuggler's Gold
Sirocco
MGM
Show Boat
MONOGRAM
Gold Bullets
PARAMOUNT
Devil's Canyon
RKO RADIO
Pistol Harvest
Flying Leathernecks

FINISHED (10)

COLUMBIA
Dick Turpin's Ride
Lefty Farrell (formerly Two of a Kind)
MGM
Go for Broke
MONOGRAM
Bowery Battalion
Man from El Paso
REPUBLIC
Silver City Bonanza
20TH CENTURY-FOX
Take Care of My Little Girl

I Can Get It for You Wholesale

Follow the Sun

UNIVERSAL-INT'L

Up Front (formerly "Up Front With Mauldin")

SHOOTING (29)

INDEPENDENT

He Ran All the Way (Roberts Prod.—Long Beach)
Drums in the Deep

South (King Bros. Prod.)
The Belle of Naples (Wm. Szekely Prod.)

The Invisible Worm (Breakstone - Stahl Prod.; Japan)

MGM

Soldiers Three
Excuse My Dust

MONOGRAM

According to Mrs. Hoyle

PARAMOUNT

Dear Brat

Quantrell's Raiders (Hal Wallis Prod.)
Rendezvous

REPUBLIC

Missing Women
Honeychile

RKO RADIO

The Thing (Wichester Pictures)
Tarzan's Peril (Sol Lesser Prod.)
Two Tickets to Broadway

20TH CENTURY-FOX

UNIVERSAL-INT'L
Kangaroo (Australia)

U.S.S. Teakettle
On the Riviera
Legion of the Damned
No Highway (England)

Bonaventure

Don Renegade
Air Cadet

WARNER BROS.

The Story of Folsom (formerly "Folsom Story")
Strangers on a Train
Goodbye My Fancy
Jim Thorpe, All-American
Lullaby of Broadway
The Travelers

TV Strike At Networks Is Averted

A strike of television performers was averted at the last minute early this week when three major television networks and one local station signed a new contract increasing the actors' wages.

The agreement bears on the film industry in that it imposes a limitation on the showing of film recordings of a television program. The contract stipulates that no such kinescope can be shown a second time in any area "without the written consent of the Television Authority," representing the performers.

The authority later plans to issue more detailed limitations on the use of the kinescopes. These recordings in many respects equal the reissues in the film industry which have long been a bone of contention.

The Screen Actors Guild is not involved directly in the new contract, which covers only "live" shows in the main. The SAG and the Television Authority are currently engaged in a dispute over which union should represent film actors in motion pictures made especially for television.

The new contract was signed, and the strike called off, only 35 minutes before the actors, singers, dancers and announcers were scheduled to form picket lines before the studios of the Columbia Broadcasting Company, the American Broadcasting Company, the DuMont Television network, and WOR-TV.

The National Broadcasting Company had continued negotiations with the authority and therefore was not threatened with a strike. Settlement at the other networks was speeded by the news that the American Federation of Radio Artists had decided to respect the television performers' picket lines. This would have paralyzed the operations of the regular broadcasters.

Besides raising individual compensations, the new contract also sets fees for sustaining shows at 80 per cent of those paid to actors appearing in sponsored programs.

RCA to Service TV for Independent Theatres

RCA executives have informed Allied States that the company stands ready to service the theatre television installations of independent exhibitors in TV areas. The status of theatre television and its possible future were discussed at a meeting of Trueman T. Rembusch, president of Allied States, E. C. Cahill, president of RCA Service Co.; Barton Kreuzer, and Jack O'Brien, RCA equipment executives. The conference was arranged by the RCA executives at the offices of Mr. Rembusch in Franklin, Ind., to seek his views on means of meeting most effectively the particular requirements of independent theatre owners contemplating theatre television installations.

FOREIGN REVIEWS

THE MULATTO

Scalera Film S.A. Production—Italian with English subtitles

This is a sensitive, well-acted, completely believable drama about the race problem created in Italy by the war. "The Mulatto" is a four-year-old boy whom convict Renato Baldini finds on his return from prison. The boy, Angelo, is the illegitimate child of a Negro G.I. and Baldini's wife, who died in childbirth. Baldini comes to the orphanage to pick up his son and is confronted with the colored boy, whom he first despises and almost murders and whom he eventually learns to love. It is a stark, often brutally candid story that gains from the excellent photography and the fine performances of the cast which is non-professional except for Umberto Spadaro, who plays Baldini's elderly friend. While pulling no punches, the film is often tender and poignant and little Angelo should win everyone's heart. Francesco De Robertis wrote and directed this realistic picture, which should find enthusiastic audiences at art and foreign language theatres. "The Mulatto" ranks high among recent Italian imports. Running time, 97 minutes. Adult audience classification. *Excellent*.—F. H.

FILM WITHOUT A NAME

(Film Ohne Titel)

Oxford Films—German with English subtitles

An original story idea is translated into a mediocre and occasionally smutty picture in this first post-war production to reach the U. S. from the British zone of Germany. Hildegard Neff and Willy Fritsch are the best known names in the film, although Hans Sohnker gives a very good performance. The story tells of a film company trying to think up a comic story. While they deliberate, one of its members tells the story of a young couple who happen to drop in on location. The yarn is told in flashback while the film men are trying to impose their version of "reality" on the actual happenings. Miss Neff is good, but the quality of this Camera Film Production directed by Rudolf Jugert is technically poor and artistically lacking in many respects. The general treatment lacks subtlety and states, rather than implies, details of the affair between Neff and Sohnker. Running time, 74 minutes. Adult audience classification. *Fair*.—F. H.

Fox French Firm Asks Newsreel Benefits

Fox-Europa, Twentieth Century-Fox's wholly-owned French subsidiary, has asked to receive subsidy benefits accorded newsreel production companies under a French law passed September 23, 1948. The French Government has been delaying its reply, with the result that the American Embassy in Paris some time ago called the attention of the French Foreign Minister to the persistent refusal of the Government to comply with the request. The case apparently has been undertaken independently by Fox-Europa on its conviction that it is a French firm organized under French laws and qualified to receive the benefits of the newsreel subsidy legislation. It is the only American company here now producing a newsreel.

Swanson on Radio Show

Gloria Swanson is conducting a daily half-hour radio program over Station WOR in New York. This five-day show will include informal visits of celebrities with the actress.

Writers Call Meeting to Weigh Strike

HOLLYWOOD: The membership of the Screen Writers Guild last week authorized the directorate to call a special membership meeting within two weeks to consider a strike vote against the studios.

The action followed a report by Valentine Davies, retiring Screen Writers president, to the effect that contract negotiations with producers had broken down on three major points and had been discontinued.

New officers of the Guild, elected at the meeting, were Karl Tunberg, president; Edmund L. Hartman and Leonard Spiegelgass, vice-presidents; Mr. Davies, treasurer, and George Oppenheimer, secretary.

From New York, Moss Hart, president of the American Dramatists Guild, last week sent a message of support to the SWG in case a strike develops. Under National Labor Relations Board regulations, a strike could be implemented about four months after the membership vote. Negotiations between the writers and producers have been in progress ever since the expiration of the Guild contract in June, 1949. Mr. Davies said the impasse had been reached on the separation of rights, minimum aggregate compensation for writers and writers' rights in connection with films turned over to television.

Mr. Davies indicated that the television issue appeared to be the greatest obstacle to negotiations, with the producers insisting that discussions on this aspect be postponed for two years.

Philadelphia Buyers Elect New Officers

At the annual stockholders meeting of the Philadelphia Allied Motion Picture Theatre Service, Inc., Sidney E. Samuelson was elected president. The organization now represents 55 theatres in its buying and booking service.

Other officers elected by the new board of directors included: Ben Fertel, vice-president; Albert M. Cohen, secretary; E. B. Gregory, financial secretary; Cecil Felt, treasurer, and E. Roy Sullender, assistant treasurer.

Members of the new board include: Martin B. Ellis, Mr. Felt, Mr. Fertel, Jack Greenberg, Mr. Gregory, Mr. Samuelson, Samuel Segal, Mr. Sullender, Rubin Shapiro, William B. Snyder, Jr., and Lawrence A. Woodin.

Lodge Will Honor Gray

Barry Gray, New York radio commentator, will be honored by New York's Cinema Lodge of B'nai B'rith, at a special meeting at the Henry Hudson Hotel, November 27, according to Albert A. Senft, president of the Lodge. Mr. Gray will be presented an "honor scroll."

Company Formed to Make Pictures for Television

CHICAGO: Establishment of a corporation to produce and distribute feature films and newsreels was voted here this week by representatives of 12 television stations, most of them newspaper-owned. The new company, as yet without a name, has a working capital of \$250,000 and may also acquire pictures for distribution.

The station representatives formed a three-man committee to make the necessary arrangements. Harrison Dunham, manager of Station KTTV in Los Angeles, said the group hoped to have 45 members soon. The company would produce dramas, Westerns, comedies, mysteries, and science-fiction films and would use actors "who haven't worked in more than a year," he declared.

Films will be sold first to member stations, who have the right of refusal and then to other TV stations. Mr. Harrison said his group already has been offered the rights to a group of March of Time shorts and was considering buying. The company may also aim at the formation of an entirely new newsreel for television.

Hope Sues Time, Inc.

Bob Hope filed a \$2,010,000 damage suit against Time, Inc., November 16, charging that a *Life* magazine article by John Crosby defamed him professionally in asserting that Mr. Hope's writers copy Fred Allen gags for use in Mr. Hope's scripts.

"OLIVER TWIST" TO OPEN JANUARY 19

"Oliver Twist," the J. Arthur Rank production which roused controversy because of its adherence in the portrayal of Fagin to the original Dickens conception, will begin playing American theatres, distributed by Eagle Lion Classics, on January 19. It will play Interstate Circuit theatres in key Texas cities on that date, and follow into smaller situations later.

RKO Releases Ten For Holiday Season

Ten top features have been released by RKO Radio Pictures, to bolster their drive for patronage during the Thanksgiving holiday season. They are "Where Danger Lives," starring Robert Mitchum and Faith Domergue, and which will be playing approximately 25 dates during the holiday; "Never a Dull Moment," starring Irene Dunne and Fred MacMurray, which will have several pre-releases during that period; "Edge of Doom" and "Our Very Own," both from Samuel Goldwyn; Walt Disney's "Treasure Island," Sierra Pictures "Joan of Arc," now in general release; "Mad Wednesday," "Outrage," "Walk Softly, Stranger," and "Born to Be Bad."

Feature Time Shift Tried

INDIANAPOLIS: A test to establish whether one showing of the main feature midway through the evening will prove superior to the two showings—one early and one late—customary now, is under way at the Zaring and Ritz theatres of Marcus Enterprises.

The experiment started this week and the new schedule will remain in effect until its impact on the business is established.

Both theatres now show the "A" picture on their double bills at 8:45 P.M., while starting and closing with their second features at approximately 7 and 10:30 P.M. This is a reversal of the order in which films have been scheduled up to now.

The circuit believes that this break with precedent will pay off in customers who cannot make the seven o'clock show and do not want to stay up until midnight or later to see the main attraction.

The experiment in scheduling, representing a departure from the practices of the other Indianapolis neighborhoods, falls on the 25th anniversary of the Zaring.

Payne Gets New Contract

John Payne has been signed for six more pictures to be produced by the William Pine and William Thomas organization.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Douglas FAIRBANKS, Jr.
Glynis JOHNS · Jack HAWKINS

in
STATE SECRET
with
HERBERT LOM

A Frank Launder and Sidney Gilliat Production
Written, Produced and Directed by SIDNEY GILLIAT

THE KILLER THAT STALKED NEW YORK

starring
Evelyn CHARLES William
KEYES · KORVIN · BISHOP

with
Dorothy MALONE · Lola ALBRIGHT · Carl Benton REID
Written for the Screen by Harry Essex
Based upon a Cosmopolitan Magazine article by Milton Lehman
Produced by ROBERT COHN · Directed by EARL McEVoy

WAYNE PRESTON
MORRIS · FOSTER

in
THE TOUGHER THEY COME

with
Kay Buckley · William Bishop · Frank McHugh
Written by George Bricker
Produced by WALLACE MacDONALD · Directed by RAY NAZARO

MICKEY TERRY
ROONEY · MOORE

in
HE'S A COCKEYED WONDER

with
WILLIAM DEMAREST · Charles Arnt
Ross Ford · Ned Glass · Mike Mazurki

Written by Jack Henley
Produced by RUDOLPH C. FLOTHOW · Directed by PETER GODFREY

Charles Smiley
STARRETT · BURNETTE

in
LIGHTNING GUNS
with
Gloria Henry · William Norton Bailey
and
Ken Houchins

Screen Play by Victor Arthur
Produced by COLBERT CLARK
Directed by FRED F. SEARS

MEXICO SEEKS FILM CONTROL

by LUIS BECERRA CELIS

in Mexico City

Government control of all Mexican production to assure the highest quality and the biggest box office, is under consideration for early in 1951, it is revealed by Andres Serra Rojas, director general of the film trade's own bank.

The plan also contemplates centralizing credits for producers in the bank, thereby largely eliminating most of the private financial backers.

The scheme would make it mandatory for producers who desire the bank's money to submit the script, cast, costs, budget, etc., for each picture for the bank's examination and approval. Centralization of credits in the bank, Serra Rojas elaborated, will be made possible by increasing that institution's capital.

The banker announced that up to November 1 of this year, the bank had financed 30 pictures. He indicated that this financing was between \$11,500,000 and \$24,000,000, exclusive of the \$115,000 allowed the Flimadora Internacional, S. A., the American-Mexican company, for producing "Red Fury" in Spanish and English versions. It cost \$519,000 in all.

Mr. Rojas added that besides controlling picture production, the Government proposes to make important investments in studios, laboratories, exchanges and picture exporting facilities. He said the bank is fast retrieving loans made to producers and he revealed that three films repaid their financing on their first runs here.

The lastest balance sheet of the bank shows that, by October 31, it had granted loans and credits totaling \$1,254,793 and that \$1,960,000 worth of its bonds were in circulation. The Financiera Industrial Cinematografica, S. A., private picture financing company, has announced direct loans of \$11,570.

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Members of the National Actors Union have indicated that they consider too severe the decision taken at a recent emergency meeting that all foreigners except top stars be barred from Mexican films.

It is ascertained that the 2,200 aliens now active in Mexican pictures will not be affected by the ruling since the measure is not retroactive and applies only to the future. It is said that there are 6,100 Mexicans acting regularly in Mexican films.

A union spokesman revealed that the decision was largely influenced by the report that many foreigners playing in Mexican pictures are of mediocre ability and that they work regularly, often at the expense of more capable Mexican individuals. The union has been urged to suspend the ban until an impartial committee can be appointed.

Serge Koger, manager here for Columbia Pictures, is in Colombia, where he is trying to lift the ban on two Mexican pictures distributed by his company. They are "El Mago" and "Opio."

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Operating theatres in the city now number 126. The last house to open was the select Cine Ermita, which seats 3,500.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

Motion picture theatres in Sydney and suburbs have been operating under increased admission prices. The decision to allow theatre men to increase their admissions was made last week by State Prices Minister Frank Finnane, who warned the trade that any "price-raising spree" would be quickly halted.

Theatre men report that the public generally has taken the rise in good part, but some people, as was expected, complained. One suburban manager said there were no actual complaints at the box office, but there was plenty of grumbling in the queues. In the suburbs complaints are particularly virulent against the rise of approximately 33 cents in children's admissions.

Exhibitors believe that once the initial resentment is gone, the public will continue to patronize pictures at the same level of attendance as before.

There was no set-figure increase, but various theatres boosted their prices by various amounts. The biggest increase in city theatres was something just under 13 cents in a few instances. The biggest price rise was in the back stalls, the smallest rise in the highest-priced seats.

Children's admissions increased from something like seven cents to about 10 cents.

The admissions increase has a good deal of trade significance. First, it answers the trade argument for a price increase to meet operating costs. And second the increase is going to make people shop more for their entertainment.

SWEDEN

by LARS-ERIC-SVENSON

in Stockholm

A Soviet film, the first such picture shown here in two years, has opened. It is "The Fall of Berlin," a war story dealing with the Russian occupation of Berlin during the last war. Two Russian films were banned by Swedish censorship during September, something that has not happened here for several years.

The two pictures were "We Want to Come

Home," dealing with some of the Russians now living in the western zones of Germany. The other was "The League of Doomed," which tells of American spies who tried to start a revolution in a Communistic country in Europe.

While Swedish censorship often is perfectly willing to permit foreign propaganda to enter the country from both the east and the west, it was felt that these two pictures were worse than anything seen in many years.

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Roberto Rossellini's "Stromboli," which RKO opened here in October, turned out to be a flop. The critics found the film very bad. However, the Bergman-Rossellini publicity caused good attendance in many theatres.

▽

October was a high spot for film openings. No fewer than 32 were shown, the highest number since 33 opened in Stockholm in April. During October, 21 U. S., two French, two Swedish and two British films opened.

▽

Delegations from both the Studio Workers Union, the Film Actors Unions and others have visited the Minister of Financial Affairs concerning the planned end of production after January, 1951. The delegates asked the Minister to do his best in seeing that the studios do not close.

YUGOSLAVIA

by STOJAN BRALOVIC

in Belgrade

Complying with legislation passed four months ago, Zvezda, the main film producing company here, has been handed over to the worker's collective, which formed a new management.

The new operators have their own ideas on what should be done in the future and what should be eliminated right now. In consequence, the Yugoslav industry at present is undergoing extensive reorganization.

As a start, the new management has persuaded the Government to cancel all republican film producing companies and to centralize motion picture work in the future. Once this is done, the future work of the Yugoslav industry is to be controlled from Belgrade only.

Under the reorganized setup, Yugoslavia will make three to four features annually, it is learned. Special attention will be devoted to documentaries featuring life in all fields of people's activity.

The State Committee for Cinematography is planning to send a couple of promising young film directors to visit the U. S. and Britain to study methods there and gain experience.

The reorganization currently in progress has been caused chiefly by excessive waste of money as well as lack of personnel, both artistic and technical. The industry, after five years of existence, has produced some 20 pictures, of which only a few are rated as being average.

Sees Strict Control of Material

Further restrictions in the allocation of essential materials, with complete Government control over all key products by next July, was foreseen in Washington last week by Manny Fleischmann, general counsel for the National Production Authority. The NPA was the Government agency which a few weeks ago ordered the curb on theatre construction.

The plan to be in effect, according to Mr. Fleischmann, will be similar to that used during the last war, and will provide for the Government to say exactly what the consumer will get, and where every ounce of scarce material is to go. Production of "non-essential" items will necessarily be reduced, while the manufacturers of more important defense items will get the material taken from the others.

Mr. Fleischmann added that his prediction was made on the basis of an assumption that national defense expenditures will rise to a record \$50 or \$60 billion by next summer. Meanwhile, Marvin Faris, executive secretary of the Society of Independent Motion Picture Producers and member of COMPO's distributor priority committee held "exploratory talks" with Government officials on the general matter of controls. One of the points he made was that the industry should receive adequate warning when any future curbs are intended.

Censors of Six States To Meet in New York

A meeting will be held in New York December 7 and 8 between the chiefs of the censor divisions of six states—New York, Kansas, Maryland, Ohio, Pennsylvania and Virginia—it has been announced by Dr. Hugh M. Flick, director of the film division of the New York State Education Department. The meeting will be held in Dr. Flick's New York offices. Also invited is O. J. Silverthorne, chairman of the Ontario Board of Censors. There has been no formal agenda set up although it is known one of the topics to be discussed will be ways of improving appeal procedure.

New York Exhibitor Unit Wants All Films in Color

A suggestion that all future feature productions be made in color has been made to producers by the New York Independent Theatre Owners Association at a full membership meeting. The exhibitors gave the following reasons for their proposal: there is a growing demand by the public for films in color; the public has become more color-conscious than ever before because of recent events in the color television field, and because color films are better for the box office than black and white pictures.

IN NEWSREELS

MOVIETONE NEWS, No. 33—UN troops advance against North Korean Reds. Thanksgiving subject. Hollywood attends "All About Eve" premiere. Melbourne cup races. British boxing.

MOVIETONE NEWS, No. 34—Winter joins Korean war. Greek battalion sails for Korea. Alpine plane crash kills 58. Prince Charles marks second birthday. Woman marines at boot camp. Valley hails 23rd mid-winter fair. Football highlights.

NEWS OF THE DAY, No. 223—UN forces in Korean advance. Dutch royal family. King of Nata, Tribhutana. Senator Taft in spotlight. Wild West show. Shooting contest. Boxing.

NEWS OF THE DAY, No. 224—G.I.'s face bitter winter in Korea. Texas honors heroic Nisei ex-G.I.'s. UN aids Arab refugees. Talking elephant. Football.

PARAMOUNT NEWS, No. 26—Locust plague threatens Africa. Senator Taft at press conference. Baron Balaban back from Europe. School for Yogis in Paris.

PARAMOUNT NEWS, No. 27—Korea makes world headlines. Elephant says a trunkful. Recover bodies of 68 crash victims. Football highlights.

TELENEWS DIGEST, No. 46-B—Venezuela; Assassin strikes. Korea; Marines advance. Walter Reuther blasts Communists. American youngsters give report. Football.

TELENEWS DIGEST, No. 47-A—Korea: Battle in sky. Maurice Thorez in Russia for medical treatment. Lewis Douglas comes home. Otto Diehls and Kurt Alder receive 1950 Nobel Chemistry prize. Arms for West. Bodies of 58 Holy Year crash victims found in Alps. Philippines; 105 Communists arrested. Israel elections.

UNIVERSAL NEWS, No. 405—UN forces move ahead in North Korea. Doubtful seats make control of Congress close. Cruiser named for San Francisco honored by that city. Sports world: Football.

UNIVERSAL NEWS, No. 406—Winter weather slows UN forces in Korea. 58 pilgrims die in air crash. UN aids Arab refugees. Football.

WARNER PATHÉ NEWS, No. 28—At Korean front. Gursha King flees India revolt. Film of Dutch Royalty. Sloan Simpson O'Dwyer, fashion preview. Children's savings bank. High-jump star. Resurgence of Faith.

WARNER PATHÉ NEWS, No. 29—UN troops near China border. Norwegian Crown Prince visits U. S. Warner Brothers honored for "Breakthrough." UN aids 750,000 Arab refugees. Nellie, the talking elephant. Football.

Thalberg Award Changes Proposed to Academy

The sub-committee on award rules at the October meeting of the board of the Academy of Motion Picture Arts and Sciences in Hollywood advanced an informal proposal to change the interpretation of the Irving Thalberg Award, to allow any industry figure to be eligible. The award heretofore has been restricted to producers. The proposal of a change will not be acted upon until the next meeting. Other changes to come up for consideration include an arrangement to present duplicate best picture Oscars to the producer making the winning picture and the studio responsible for it.

Bankers Trust in Deal With Cinema Productions

Lester Cowan, Cinema Productions production chief, reported in New York last week that the organization of leading exhibitors which, in association with Cinerama Corporation, will produce four three-dimensional motion pictures in a single year, has concluded a financing deal with Bankers Trust Company. The arrangement includes financial participation by exhibitor members of the company.

To Open "Harvey" in Benefit

The world premiere of Universal-International's film "Harvey" starring James Stewart, December 20 at the Astor theatre, New York, will launch the newly established Louise Baer Memorial Fund of the New York Heart Association.

Carolina Unit Hears TV Threat

The growth of television and its implications for the motion picture industry took top billing this week at the 38th annual convention of the Theatre Owners of North and South Carolina in Charlotte, N. C.

Several hundred exhibitors in attendance Monday heard Samuel J. Pinanski, president of the Theatre Owners of America, declare that the motion picture industry faced "horizons and opportunities it never had before."

Earlier Mr. Pinanski declared, "There can be no doubt about the impact television has made upon the nation and its family life, but theatres will use the medium to good advantage and improve the present brand of entertainment."

Among those who addressed the well-attended, three-day convention were A. W. Schwalberg, president of Paramount Film Distributing Corporation; Nathan Halpern, television consultant for TOA, and Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations.

Jonas Rosenfield, Jr., advertising manager of Twentieth Century-Fox, noting the intensive ad campaigns waged by television, cited various theatre advertising budgets which compare unfavorably with the efforts of television manufacturers and producers. He also stressed the need for increased use of advertising accessories in selling the public on motion pictures.

"We are prepared to sit down with any exhibitor groups with a specific plan to see how much further our support can be extended," Mr. Rosenfield declared. "We are prepared to fight by your side all the way for your survival, and our own."

Mr. Schwalberg made the point that Hollywood is turning out good pictures and that the quality of the product was improving steadily. Mr. Mayer urged coordination of industry activities for the protection of its interests.

Film leaders at the convention agreed that television would soon invade the Carolinas and that the theatre would have to tie in to this pattern of things.

H. D. Hearn was elected president, and Roy L. Chapman and J. B. Harvey vice-presidents.

Detroit Exhibitors Sign New Union Contract

A new contract has been signed between Detroit exhibitors and IATSE Local 199 following weeks of negotiation. It differs in only two major respects from the previous contract. Vacations will be granted after six months on the basis of a week for each full year on the job. Employees working holiday matinees will be paid \$1 extra. The new contract will run for only one year instead of two as formerly and will be dated November 1 instead of August 31.

See TV Not Hurting Film In Detroit

DETROIT: The much heralded threat of television to film theatres has failed to materialize in Detroit. As a matter of fact, business is on the upgrade for Detroit area exhibitors.

Detroit is a good test spot. Three TV stations offer the best available in video entertainment.

Perhaps the best test is to gauge television's effect on the comparatively infant drive-in business. Despite Michigan's northern clime which puts the "Closed for the season" sign up on drive-ins about the middle of November, they report business boomed up to the closing date.

The indoor theatres are charting a steady rise on their attendance graphs. TV watching, they say, brings about a desire to see a "good" film.

Giant Christmas Party Set To Aid Rogers Hospital

Plans were announced this week for a 12-hour, noon-to-midnight "Times Square All-Star Christmas Party" in the Astor Hotel ballroom in New York December 7. The affair will be held in connection with the campaign on behalf of the Will Rogers Memorial Hospital drive by the Variety Clubs. In making the announcement, Nicholas J. Matsoukas, campaign director, said this was part of the entertainment industry's Christmas Salute to the hospital. Many stars will participate in the "party," from which a number of special radio and television programs will emanate.

Variety Club Gives \$500 To Truman Guard's Widow

WASHINGTON: The widow of Secret Service guard Leslie Coffelt who was slain in an attempt on President Truman's life was this week to receive \$500 from the Variety Club Tent No. 11, it has been announced here. The presentation was to be made in the name of three Variety members—President Truman, Robert J. Barrett, District Police Commissioner, and James Rowley, head of the Secret Service detail at the White House—with Fred Kogod, welfare committee chairman, and U. E. Baughman, U. S. Secret Service chief, handing the check to Mrs. Coffelt.

"National Monogram Week" Announced by Goldstein

Morey Goldstein, general sales manager of Monogram Pictures, announced in Hollywood the designation of the week of February 11-17 as "National Monogram Week." The sales campaign slogan will be a "Monogram subject on every screen in the nation."

Short Product in First Run Houses

NEW YORK—Week of Nov. 20

ASTOR: <i>Rival Romeo</i>	20th-Fox	RIVOLI: <i>Fresh Yeggs</i> (Song Cartoon)	Paramount
Feature: American Guerrilla in the Philippines	20th-Fox	<i>Whereabouts Unknown (This Is America)</i>	RKO

CAPITOL: <i>Early Bird</i>	MGM	ROXY: <i>Ding Bat and Sour Grapes</i>	20th-Fox
<i>Mighty Manhattan</i>	MGM	<i>Magnetic Tide</i>	20th-Fox
<i>Courage Contest</i>	MGM	Feature: The Jackpot	20th-Fox
Feature: Devil's Doorway	MGM		

CRITERION: <i>Cavalcade on Broadway at the Versailles</i>	Columbia	STRAND: <i>At the Stroke of Twelve</i>	Warner Brothers
<i>Unbearable Bear</i>	Warner Bros.	<i>So You Want to Have an Operation</i>	Warner Brothers
Feature: Right Cross	MGM	Feature: Breakthrough	Warner Brothers

MAYFAIR: <i>France</i>	Republic	CHICAGO—Week of Nov. 20	
<i>Trouble Indemnity</i>	Columbia	UNITED ARTISTS: <i>Pop 'Em Pop (Cartoon)</i>	Warner Bros.
Feature: Rio Grande	Republic	<i>Thirtieth Anniversary Special (Screen Snapshots)</i>	Paramount

PARAMOUNT: <i>Snow Fiesta</i>	Columbia	Feature: Copper Canyon	Paramount
<i>Voice of the Turkey</i>	Paramount		
<i>Thirtieth Anniversary Special (Screen Snapshots)</i>	Columbia		
Feature: Copper Canyon	Paramount		

Industry Red Cross Aid Gratiifies Marshall

General George C. Marshall, former national Red Cross president, expressed his warm thanks to the motion picture industry for its offer to help the Red Cross in its 1951 fund-raising campaign, in a telegram to Arthur L. Mayer, executive vice-president of COMPO. Mr. Mayer had advised the Red Cross that Nicholas M. Schenck, president of MGM, had agreed to make a trailer for the campaign, and that the motion picture industry stood ready to help the drive in other ways.

Saturation Release Planned For "Great Missouri Raid"

Sales personnel of Paramount's St. Louis and Memphis branches were meeting this week with Duke Clark, South Central division manager, to plan the saturation bookings and world premiere of "The Great Missouri Raid" which will open January 16. The sessions will end November 27. Mr.

WESTERNS PREFERRED

The average boy attends motion pictures approximately once a week—the exact figure is 3.6 times a month—and enjoys Westerns more than any other type of film fare. These are the findings of *Boys' Life*, a boys' magazine published by the Boy Scouts of America, based on a survey among its readers. Of those who go to the movies, 36.1 per cent prefer Westerns; 25.7 per cent like comedy; 9.6 per cent adventure and 9.1 per cent mystery stories. "Movie attendance has slumped off appreciably since the advent of television," the survey declares. "To counteract the trend, more promotion, on an individual company or industry basis, is sorely needed."

RIVOLI: <i>Fresh Yeggs</i> (Song Cartoon)	Paramount
<i>Whereabouts Unknown (This Is America)</i>	RKO
Feature: Never A Dull Moment	RKO

ROXY: <i>Ding Bat and Sour Grapes</i>	20th-Fox
<i>Magnetic Tide</i>	20th-Fox
Feature: The Jackpot	20th-Fox

STRAND: <i>At the Stroke of Twelve</i>	Warner Brothers
<i>So You Want to Have an Operation</i>	Warner Brothers
Feature: Breakthrough	Warner Brothers

CHICAGO—Week of Nov. 20	
UNITED ARTISTS: <i>Pop 'Em Pop (Cartoon)</i>	Warner Bros.
<i>Thirtieth Anniversary Special (Screen Snapshots)</i>	Paramount
Feature: The Jackpot	20th-Fox

Clark said an intense pre-selling campaign would cover every town of more than 2,000 population in Missouri, Kansas, southern Illinois, northern Arkansas and northern Oklahoma, and some 250 Technicolor prints would be provided for the openings. The releases from January to April, 1951, Mr. Clark previously told the sales and booking personnel in Dallas, Kansas City and Oklahoma City, would include "Branded" in Technicolor, "The Lemon Drop Kid," "The Redhead and the Cowboy," "The Goldbergs," "September Affair," "The Great Missouri Raid," "Quebec" in Technicolor, "Something to Live for" and "Samson and Delilah."

Legion Reviews 19; Puts One in Class B

Reviewing 19 pictures this week, the National Legion of Decency placed Columbia's "Emergency Wedding" in Class B, morally objectionable in part for all because of light treatment of marriage.

Placed in Class A were Monogram's "Abilene Trail," and "Cherokee Uprising," Columbia's "The Blazing Sun" and "Raiders of Tomahawk Creek," Lipper's "Border Ranger," Eagle Lion's "Two Lost Worlds," Republic's "Rustlers on Horseback" and "North of the Great Divide," and Films International's "Miss Pilgrim's Progress."

In Class A, Section Two, 20th-Fox's "American Guerrilla in the Philippines," United Artists' "Cyrano de Bergerac," Warner's "Dallas," Lipper's "Holiday Rhythm," Universal-International's "Katie Did It" and "Prelude to Fame," Eagle Lion's "One Minute to Twelve" and Allied Artists' "Southside 1-1000."

File Percentage Suit

Loew's and Twentieth Century-Fox each filed a percentage action November 20 in Portland, Ore., U. S. District Court, against Frank X. Buckmiller, Freeman Geddes and Baker Theatres Company, Inc. The theatres involved are the Eltrym, Empire and Orpheum theatres in Baker.

"What the Picture did for me"

Columbia

DOOLINS OF OKLAHOMA: Randolph Scott, Louise Albritton—An average crowd braved bitter weather to see this average western attraction. Scott plays his usual type of role. The crowd seemed to like it, though, and seemed satisfied with all the proceedings. Others in the cast were average and Miss Albritton was wasted in her role. Played Wednesday, November 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

KILL THE UMPIRE: William Bendix, Una Merkel—Columbia has certainly been giving me some good product and this one is a scream for a small town crowd. Business was good, even for Armistice Day. It was made strictly for laughs. Played Friday, Saturday, November 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PALOMINO, THE: Jerome Courtland, Beverly Tyler—Was surprised at the business this picture did and it pleased 80%. Played Monday, Tuesday, October 16, 17.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

WOMAN OF DISTINCTION, A: Rosalind Russell, Ray Milland—Our booker was quite sold on this picture for big business, but it didn't do anything to write home about. It held up the second night. If you can get them in, you'll leave them happy. Played Monday, Tuesday, November 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Eagle Lion Classics

GREAT RUPERT, THE: Jimmy Durante, Terry Moore—Very good little picture. Very good for Christmas booking. Wish I had saved it to run Christmas week. Played Wednesday, November 8.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

QUARTET: Mai Zetterling, Dirk Bogarde—The crowd that turned out for this was small, but those who came were loud in their praise. For this exhibitor it was one of the best features we have shown this year. Each story was a gem and the acting and judging were superlative. This was treat to watch. Played Monday, November 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Lippert

DEPUTY MARSHAL: Jon Hall, Frances Langford—An above average western for my weekend trade, and it seemed to please. Frances Langford sings several songs. Business excellent for a change. Played Friday, Saturday, November 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—Here is that wonderful show that everybody is raving about, and when you play it, you will rave, too. We could have done a lot better if there had not been "a shortage of prints" and we could have played it close to our competitor. Played Sunday, Monday, Tuesday, November 5, 6, 7.—Don Howard, Logan Theatre, Logan, Iowa.

CONSPIRATOR: Robert Taylor, Elizabeth Taylor—This wasn't too bad a picture. Opened up the first night to fair business, dropping 30% the second night. Played Monday, Tuesday, October 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KEY TO THE CITY: Clark Gable, Loretta Young—A better picture than the title might suggest. It has about everything—action, comedy and a good story—to make it a very good attraction to the

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS **What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

theatre goer, either in city or town. Very good comments from all. Played Wednesday, Thursday, October 25, 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

KEY TO THE CITY: Clark Gable, Loretta Young—Good acting, but Mr. Gable doesn't do anything for this small town. The story is different for a change and there are plenty of laughs, but I hope they put Gable in a decent picture some day. Played Sunday, Monday, Tuesday, October 15, 16, 17.—Don Howard, Logan Theatre, Logan, Iowa.

PLEASE BELIEVE ME: Deborah Kerr, Robert Walker—Fair picture. Good cast is the only thing that might draw. Too much talk and a little comedy for laughs. Have seen better pictures. Played Wednesday, Thursday, November 1, 2.—William Fried, Atom Theatre, Heyworth, Ill.

PLEASE BELIEVE ME: Deborah Kerr, Robert Walker—Fellow exhibitors, PLEASE BELIEVE ME and pass this thing up. If this is the kind of show we are supposed to combat television with, then I'm going out and buy some stock in a television company. Played Wednesday (one day enough), November 1.—Don Howard, Logan Theatre, Logan, Iowa.

SKIPPER SURPRISED HIS WIFE, THE: Robert Walker, Joan Leslie—This picture didn't do anything to write home about. Shall we say it was a nice program picture? Played Wednesday, Thursday, November 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—A deeply appealing, heart-warming, human-interest drama for family audiences. Fine for your best playing. Give us more of this type and stop making all those pictures with drinking scenes that disgust everyone. Played Thursday, Friday, November 2, 3.—Norman Fair, Fair Theatre, Somerville, Tenn.

SUMMER STOCK: Judy Garland, Gene Kelly—I liked it; however, it did not do very well at the box office, even though we gave it an extra plug with heralds.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

THREE LITTLE WORDS: Fred Astaire, Vera Ellen, Red Skelton—Very good—liked by all. Worth playing. Play this picture by all means. Good pictures still bring them in—poor pictures keep 'em away. Played Sunday, Monday, November 5, 6.—William Fried, Atom Theatre, Heyworth, Ill.

Monogram

FEATHERED SERPENT, THE: Roland Winters, Keye Luke—Pretty good show, but no biz. Played Monday, Tuesday, October 24.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

TUNA CLIPPER: Roddy McDowall, Elena Verdugo—This is strictly double bill material. Kids seemed to like it. Performances definitely on the weak side. Dramatic moments lacked punch. However, O.K. for double billing. Played Friday, November 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Paramount

CHICAGO DEADLINE: Alan Ladd, Donna Reed—My patrons are Alan Ladd fans, so they were pleased to see Ladd back. However, the story seemed to be very weak from all standpoints. Let's hope they

don't do this to Ladd again. Played Friday, Saturday, November 3, 4.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

FANCY PANTS: Bob Hope, Lucille Ball—An O.K. Hope, but not the picture "Paleface" was. Personally, I was disappointed in this attraction.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

HOLIDAY INN: Bing Crosby, Fred Astaire—Here is a very nice little reissue. This is a picture suitable for the whole family. My patrons felt that Crosby and Astaire are better in this picture than they are in a good many of the new ones. Played Friday, Saturday, October 20, 21.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

MY FRIEND IRMA GOES WEST: Marie Wilson, John Lund—Excellent! But didn't do much with it. Too many football games around here to compete with. Played Thursday, Friday, November 9, 10.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PAID IN FULL: Robert Cummings, Elizabeth Scott—Don't let this title mislead you—the only one who gets "Paid in Full" is Paramount. Hope the next time Hal Wallis makes up his mind to buy a story, he does it when he has his feet on the ground and not flying around in an airplane. This thing is nothing but a soapbox opera, and believe me, you will get no suds out of the soap. Played Wednesday, Thursday, November 8, 9.—Don Howard, Logan Theatre, Logan, Iowa.

UNION STATION: William Holden, Nancy Olsen—One of the most exciting and tense pictures we have played, and it is brilliantly presented. Holden an excellent performer. Played Friday, Saturday, October 20, 21.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

Realart

PARDON MY SARONG: Bud Abbott, Lou Costello—Now fellows, this is what we need to get the crowd in and I wish we had more of them. Play it any time and anywhere and you can't go wrong. Played Thursday, Friday, Saturday, November 2, 3, 4.—Don Howard, Logan Theatre, Logan, Iowa.

Republic

BRIMSTONE: Rod Cameron, Forrest Tucker, Adrienne Booth—An old feature I bought from Republic. It pleased and business was very good for mid-week. Rental was too high. Walter Brennan stole the show with his portrayal of "Brimstone." Played Tuesday, Wednesday, November 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FAR FRONTIER, THE: Roy Rogers, Gail Davis—Roy Rogers has suddenly gained in popularity here. Maybe it's because he's making some doggone good westerns. This is one of them. Above average business. Played Friday, Saturday, October 27, 28.—Pat Fleming, Gail Theatre, Round Pond, Ark.

HILLS OF OKLAHOMA: Rex Allen, Elizabeth Fraser—Fair western. Entirely too much singing and not enough action to suit the fans. Below average business. Why do they have to make a western with a lot of hillbilly music, when the fans can stay at home and hear it for nothing on their radios? Played Friday, Saturday, October 20, 21.—Pat Fleming, Gail Theatre, Round Pond, Ark.

(Continued on following page)

(Continued from preceding page)

ROCK ISLAND TRAIL: Forrest Tucker, Adele Mara—This wasn't too bad a picture but didn't do usual weekend business. Played Friday, Saturday, November 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHERIFF OF REDWOOD VALLEY: "Wild Bill" Elliott, Bob Steele, Bobby Blake—Swell little western that went along excellently with its co-feature, "Kill the Umpire." Business good. Played Friday, Saturday, November 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SUSANNA PASS: Roy Rogers, Dale Evans—Drew a better crowd than Rogers has done in his past few shows. Kids turned out in droves. They seemed to be pleased. More story than the usual run of routine westerns. Good of its kind. Played Friday, November 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Twentieth Century-Fox

BIG LIFT, THE: Montgomery Clift, Paul Douglas—A swell show for the midweek, but the lift at the box office was just average. A wonderful story about the Berlin Air Lift, and all the comments were good. Played Wednesday, Thursday, October 18, 19.—Don Howard, Logan Theatre, Logan, Iowa.

CARIBOO TRAIL, THE: Randolph Scott, "Gabby" Hayes—Very good western. Liked by all the western fans. Business good on this picture. Best draw was "Gabby" Hayes. Action fans will like this picture—one picture I really bought right from Fox. Played Friday, Saturday, November 3, 4.—William Fried, Atom Theatre, Heyworth, Ill.

FIGHTING MAN OF THE PLAINS: Randolph Scott, Jane Nigh—Here is a picture very suitable for the western fans. The story was a little different than the usual, but pleased my patrons very much. I hope to see more like this. Business good. Played Friday, Saturday, October 27, 28.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

FURY AT FURNACE CREEK: Victor Mature, Colleen Gray—Good western—interesting story and plenty of action for any small town. Good attendance. Victor Mature is tops with the western addicts here. Played Sunday, October 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

IT HAPPENS EVERY SPRING: Ray Milland, Jean Peters—Suitable for weekends, and excellent comedy. Bad storm affected our business and power was off for four hours. Played Friday, Saturday, October 13, 14.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

MR. BELVEDERE GOES TO COLLEGE: Clifton Webb, Shirley Temple—This is a pip, and had I been able to play same early, it would have done business. As it was it was just fair, but in high allocation. Played Friday, Saturday, October 27, 28.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

MOTHER DIDN'T TELL ME: William Lundigan, Dorothy McGuire—My patrons were disappointed in this feature. They expected much more comedy. The story was pretty good, but seemed to lack punch in the final scenes. Business poor. Played Tuesday, Wednesday, October 24, 25.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

MY BLUE HEAVEN: Betty Grable, Dan Dailey—Gave this an extra plug by hanging a doorknob hanger on every door in the community. It helped, but Grable just doesn't seem to pull 'em in any more.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

VALLEY OF THE SUN

The trend today in the Phoenix area is from the conventional to the Open Air type theatre.

IT IS OUR PRIVILEGE to offer for sale Arizona's newest and largest Drive-In Theatre. Only in Arizona does this type of business have a full twelve-month season.

LOCATION: Situated on 40 acres at the edge of the city, in a thriving, densely populated area—the location is second to none.

EQUIPMENT: The projectors, the individual car amplifiers, in fact every single small detail which has gone into the building of this BRAND-NEW theatre, is the most modern and the very finest that money can buy.

CAPACITY: Fifteen Hundred Cars can be accommodated at one time. This is more than twice the capacity of any other Open Air Theatre in Arizona.

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NIGHT AND THE CITY: Richard Widmark, Gene Tierney—Would have passed this up had I known it was produced in England. Failed to please. Played Wednesday, Thursday, October 25, 26.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

SNAKE PIT, THE: Olivia DeHavilland, Mark Stevens—Brilliant picture, but played too late for satisfactory business. Played Monday, Tuesday, Wednesday, October 9, 10, 11.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

THAT WONDERFUL URGE: Tyrone Power, Gene Tierney—Clever entertainment. More than a one-time program, but I, like most exhibitors, have got a large backlog of commitments. Played Thursday, October 12.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

United Artists

CHAMPION: Kirk Douglas, Ruth Roman, Marilyn Maxwell, Arthur Kennedy—This might have been a hit at other points, but our crowd was almost non-existent. The few who came seemed fairly well satisfied, but it definitely isn't a small town show. Performances good. Definitely launches several newcomers up the ladder to success. Rather grim and depressing. Played Monday, October 30.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Universal

ABBOTT & COSTELLO IN THE FOREIGN LEGION: Budd Abbott, Lou Costello, Patricia Medina—A very funny comedy, but not up to Abbott & Costello business. Patricia Medina is very attractive. Worth Sunday, Monday time because the previews will sell it to your Abbott & Costello fans. Played Sunday, Monday, November 5, 6.—Ralph Raspa, State Theatre, Rivesville, West Va.

CHRISTOPHER COLUMBUS: Fredric March, Florence Eldridge—Contrary to some opinions, this is a mighty fine show, well made and brilliantly played by a brilliant star. Played Wednesday, Thursday, November 1, 2.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

COMANCHE TERRITORY: Maureen O'Hara, MacDonald Carey—Here is another beautiful picture that has any of them matched for color and acting. Our trouble was playing it against wonderful weather, and consequently didn't get the crowd we expected. Those who came really enjoyed it. Played Sunday, Monday, Tuesday, October 29, 30, 31.—Don Howard, Logan Theatre, Logan, Iowa.

CURTAIN CALL AT CACTUS CREEK: Donald O'Connor, Gale Storm—A show with lots of laughs, color and CURTAIN CALLS. Our trouble was a lot of our customers couldn't find Cactus Creek on the map and didn't get here. Believe me, U-1 straightened it out for us and gave us a square deal. Play it on a weekend. Played Sunday, Monday, Tuesday, October 22, 23, 24.—Don Howard, Logan Theatre, Logan, Iowa.

SIERRA: Audie Murphy, Wanda Hendrix—One of the most beautiful westerns we have played, and the crowd enjoyed every bit of it. You won't forget this picture in a hurry and neither will your customers. Play it and give it some advertising. Played Friday, Saturday, October 27, 28.—Don Howard, Logan Theatre, Logan, Iowa.

Warner Bros.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—Despite bad weather and an exceptionally strong opposition picture ("Broken Arrow"), the picture was ushered in with much fanfare and gave us the biggest gate receipts made by any theatre here for the last few months. Warner Brothers should make more of this type of picture. Burt Lancaster was at his best—he's tops. "Flame" was shown simultaneously at the Liberty and Rene Theatres for the first three days in order to accommodate the crowd.—Pedro P. Arong, Liberty and Rene Theatres, Cebu City, P. I.

PRETTY BABY: Dennis Morgan, Betsy Drake—Doubled with "Three Secrets" and did fairly well on Sunday, but didn't gross house overhead on Monday. Played Sunday, October 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SERGEANT YORK: Gary Cooper, Joan Leslie—Somewhat old, but as you may know, it's a darned good picture of World War I. It's rather long, but every minute of it is entertainment plus, all the way through. You may be surprised as to what these old pictures will do for you at the box office sometime. Played Sunday, October 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Shorts

Columbia

ATOM MAN VS. SUPER MAN: Serial—Average serial for dyed in the wool serial fans.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

BODY HOLD: Willard Parker, Lola Albright—Good little double bill picture. Glad to see Allen Jenkins again. Played Saturday, November 11.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOUSE ABOUT IT: All-Star Comedy—Most timely and many good laughs—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HUGS AND MUGS: Stooge Comedy—We felt the audience enjoyed this immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

36TH ANNIVERSARY SPECIAL: Screen Snapshot—A fairly good short featuring Dean Martin and Jerry Lewis.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoon—Good Metro cartoon, as usual.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GLIMPSES OF OLD ENGLAND: Fitzpatrick Traveltalks—We have always felt this series greatly enhances the program.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOUSE OF TOMORROW: Technicolor Cartoon—The cartoon made for adults—and they really laughed out loud. Excellent.—Ralph Raspa, State Theatre, Rivesville, W. Va.

YANKEE DOODLE MOUSE: Gold Medal Reprint Cartoon—These cartoons of Metro are always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Paramount

POPEYE'S PREMIER: Popeye—Undoubtedly the best of this series.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

Republic

SHOWDOWN, THE: William Elliott, Marie Windsor—Good western—good cast. Played Sunday, November 12.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BEN HOGAN: Sportscope—These Sportsopes are entertaining, and this is one of the best.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

DOG OF THE WILD: Pal Series—Here is a nice little family short. The appearance of the dog made this interesting to the children.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

GOOFY GYMNASTICS: Walt Disney Cartoon—An average Disney.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

GREENER YARD, THE: Walt Disney Cartoon—Fair short.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

MUSICAL BANDIT: Ray Whitley Western Musical—These shorts are ideal for the small town trade. Nice western music.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

Twentieth Century-Fox

AS RUSSIA SEES IT: March of Time—This is one of the better releases, but these shorts have failed miserably in the past year. Will be forced to pass them up next season.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada.

Warner Bros.

HOMELESS HARE: Bugs Bunny Special—A good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Nathanson Acquires Canadian Studio

Paul L. Nathanson and Sovereign Film Distributors, Ltd., of Toronto have acquired ownership of the Queensway Studios, of which Frank O'Byrne is general manager, it was announced following the visit of John Davis, general manager of the Rank Enterprises. The studio property located at suburban Islington will be known as Sovereign.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Exploitation Help at the Point of Sale

CHARLES SIMONELLI, national exploitation head for Universal-International, has been exploring a new field of cooperation between exhibitor and distributor, i.e., the possibility of cooperative exploitation, in which the services of a home office exploiter may be shared in the same manner as the cost of newspaper advertising, in key cities. That would be something that might result in a wider application of exploitation at the point of sale.

The industry has for many years allocated literally millions of dollars to cooperative newspaper advertising, mostly in a few large cities, and Universal, under the guidance of Hank Linet, national advertising director, has done its share. But now there seems to be a new prospect, with the possibility that exploitation campaigns may be handled on the same basis. Hopefully, we wonder if this will help the smaller situations?

It's probably time for a definition of terms, for there is a certain amount of confusion, with differences in understanding and meaning. Advertising, to the trade, means the use of advertising space in newspapers and magazines. Exploitation, according to the dictionary, means "the act of utilizing or turning to one's own use"—which infers, at the other fellow's expense. Publicity, in the trade, is generally obtained "for free"—and promotion is a tieup with some commercial or other outside source.

Advertising agencies buy and sell advertising space—but they refuse to deal in either publicity or promotion that can't be billed on a commission basis. Promotion, actually, should be an inclusive term, because everything is promotion for a picture, whether it is advertising at space rates, exploitation secured through cooperation, or publicity that results from the ingenuity of a press agent. It takes a well-rounded person to be proficient in all these trades, simultaneously, and therefore, home-office exploitation men are maintained in the field.

But it's reasonable to believe that if exploitation were shared, there could be more

ALL BUSINESS IS LOCAL

We repeat this phrase, several times a year, in order to emphasize the importance of the theatre and the theatre manager in public relations for film industry, at the point of sale. The advertising trades publicize the same slogan, for the same reason—in that all selling, and consequently, all promotion, is always a local matter.

Right now, we have been listening to a debate within the industry, with reference to theoretical public relations "at a national level," in contrast with the factual status of industry relations at the local level. We believe the industry has suffered too much, and too long, because of so-called public relations at the national level. It becomes publicity; not public relations, and bad publicity at that.

We'd like to see more and better public relations—and less press agency, in the sense that the latter is cheap and crediting to motion pictures and their sources. But if the film industry as a whole could help to plan and obtain better material in magazines and newspapers, with less sex and sensationalism, it might help the manager justify his community status.

The public needs to be more completely sold on the fact that "movies are better than ever" and that their neighborhood theatre is a dependable source of their best entertainment, at the lowest cost. It means less technical discussion of production and less news of studio personalities, with more accent on the friendly neighborhood theatre.

exploitation men at work, in more places. There are many good men who could do splendid work, if they were "booked" with the picture, on a sharing basis. It would bring better showmanship to the local level.

QA. Gray, manager of the Super Cinema, Oxford, England, submits his excellent campaign on "The Search" as a contender for the Quigley Awards, and we note one small detail that is worth mention on this editorial page. He used "The Search" as an occasion for asking for audience comment and criticism, along with guest tickets for the best review written by a patron. Cards handed out in the theatre had two sides imprinted for two kinds of comment.

And thus we come to the detail that pleases, for it is pertinent to both sides of the Atlantic. One patron wrote, in answer to the query, "In what way may we better serve your interests?" with this request: "Have cheaper seats for old people in the afternoon." We think that hits a nail on the head. Many theatres make special appeal to young folks and children, but what about the old folks who have limited funds and like movies, too? Why not an "old folks" matinee on a mid-week afternoon?

Another British manager, R. Parsons, of the Royalty cinema, Harborne, reports in the Round Table this week, his "rest room" for old folks. A place where they can feel at home and read or visit, all day long, if they wish, in their own lounge.



QJ. P. Harrison, manager of the Campus theatre, Denton, Texas, whose qualities as a showman are acknowledged both here and at home, has proven that Confederate currency can be turned into good money at the box office, as exploitation for "Two Flags West." He sent out samples of the historic currency to a selected mailing list of leading businessmen and to newspaper people, with resulting publicity. Many Confederate bills were displayed in store windows, as a plug for the picture. (What Mr. Harrison doesn't know is that the flag of the Confederacy flies on this Round Table desk, and if he stops in some day, we'll tell him why.)

—Walter Brooks

Promotion Story Told In Pictures

Charles Mangle, manager of the Rogue theatre, Grants Pass, Ore., and Milt Overman, Eagle Lion exploiteer, are here surrounded by definitely aboriginal Oregon Cavemen, who have been concealing prints of the new Cinecolor picture, "Rogue River" in their mountain caves, prior to the unusual world premiere.

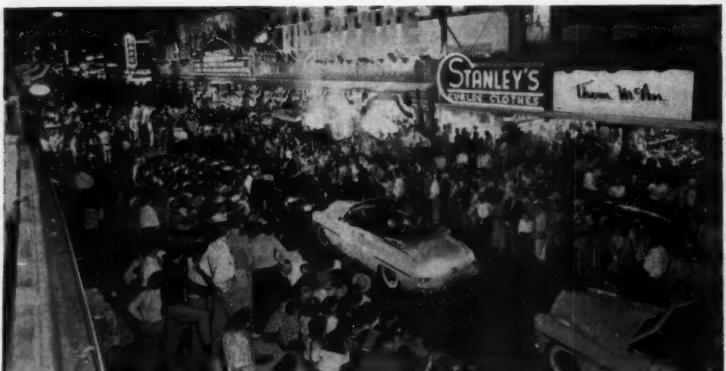
Vaughn R. O'Neill, manager of Loew's State theatre, Cleveland, arranged this tie-in with the Cleveland Police Department to prove that "Crime Does Not Pay" and incidentally, to promote his current attraction.



Harold Seidenberg, manager of the Fox theatre, Philadelphia, placed two counterfeit bills in this display of otherwise genuine currency, and offered guest tickets to any who could spot the phonies, identifying them by number. It seems this counterfeiter was more proficient than "Mister 880."



Eddie Miller, manager of the Center theatre, Buffalo, listens in as Bob Wells, radio commentator, interviews a girl contestant in his promotional contest for "The Glass Menagerie."



Terrific street crowds take part in the two-day civic celebration and world premiere of Republic's "Rio Grande" at the Majestic theatre, San Antonio, Texas.

Leon Netter In Florida State Drive

Howard Pettengill, director of advertising and publicity for Florida State Theatres, Inc., at Jacksonville, sends us a complete kit of materials which has been furnished to managers in the current "Leon Netter Appreciation Drive," which is a stimulant to better holiday business. To the public, the drive will be known as the annual "Yuletide Celebration," running from November 19th through New Year's Day.

The kit is unusual because it includes a very generous and extended manual with which all managers start with an even break, and \$2,750.00 in cash awards will be given, with three prizes in each of five groups for the best campaigns. A resume of various holiday stunts, beginning with Thanksgiving and running through the six weeks' period, outlines many tried and tested devices for establishing Christmas cheer and capacity crowds during the holiday season. Reviews of forthcoming attractions, from the *Motion Picture Herald*, are blown up and included in the kit.

Notable is a separate grouping of "profit shows" with especially designed silk-screen posters attached, for "cartoon circus carnivals," "slapstick comedy carnivals" and Saturday morning kiddie shows. There are several poster and display devices furnished that may be used with stills of forthcoming attractions. In addition, managers received complete pressbooks and advertising materials from the distributors on each of 48 pictures that will play the circuit during the drive. A "memory jogger" lists fifty things that should be checked by each manager in his conduct of the drive. The whole effect is complete and satisfying.

Lou Cohen, and his assistant Norm Levinson, plugged "Night and the City," with special billing on displays of the 25c pocket-book of the same name.



Alice Gorham undergoing some of the difficulties of her arduous job as advertising and publicity director for the United Detroit Theatres. Here she is leaning over the shoulder of John Payne, in town for the premiere of Paramount's "Tripoli" and entirely surrounded by United States Marines.

SHOWMEN IN ACTION

Hugh S. Borland, manager of the friendly Louis theatre on Chicago's South Side, receives an editorial salute from the *Chicago Globe*, leading Negro newspaper, for his neighborhood activities, and unflagging interest in the community.

Joe Nevinson, manager of the Colonial theatre, Philadelphia, who gets along well with the editor of the *Germantown Post*, his neighborhood newspaper, running another contest in front-page space.

Ernie Taylor, manager of the Park theatre, Chatham, Ont., who is one of Harland Rankin's home town friends, shows how he gets 200% increase in business on an advertising budget of \$45 with showmanship methods that have been reported here.

George Atton, manager of the Granada theatre, Reno, Nev., says he had to run "Our Very Own" a minimum of seven days, so he gave it the works in display, using 24-sheets as cut-outs in the lobby and marquee, with satisfying results.

Chuck Keeling, manager of the Tower theatre, Oklahoma City, had them guessing the weight of pumpkins as an appropriate Holloween stunt, with gift books of tickets as prizes.

Ted Keelen, manager of the Royal theatre, Sheffield, Ill., joins the Round Table and we'll be glad to have news of his showmanship from a town of 1,300 population.

Lou Cohen, manager of Loew's Poli theatre, Hartford, lined up a parade of twenty Dodge trucks as part of a cooperative advertising campaign for "King Solomon's Mines."

Maurice Druker, manager of Loew's State theatre, Providence, displays audience comment cards on coming attractions with local viewpoints resulting from a preview.

Jimmy McNeill, city manager for Interstate theatres in Brownsville, Texas, had folks walking on a beautiful 24-sheet "Petty Girl" pasted to the lobby floor at the Majestic theatre.

John Labosky, Jr., manager of the Lynn theatre, Lufkin, Texas, built a convincing fox hole in his lobby as military atmosphere for "All Quiet on the Western Front."

Frank L. Pratt, manager of the Mt. Baker theatre, Bellingham, Wash., winner of the Charles P. Skouras award for top showmanship in the recently concluded 8th Annual campaign.

Mike Piccirillo, manager of the Rialto theatre, Hartford, Conn., announcing that Thanksgiving will be New Year's Day because he's resolving to bring the kiddies bigger and better Saturday morning shows.

Georgia Theatre Company recently rented the Georgia theatre in Columbus, Ga., to the city's leading department store for a "Gene Autry Party"—(Gene wasn't there!) Store issued tickets through its "Corral Shop" and won widespread publicity.

Joe Vasco, manager of the Newington theatre, Newington, Conn., has a weekly tie-up with three elementary schools to award a pair of guest tickets to the youngster in each school demonstrating the best traffic safety procedures.

Dan Hill, manager of the Palace theatre, Athens, Ga., advises that his patrons are now voting for the most popular lineman and back for this year's William K. Jenkins football trophies.

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., reports that his long-range build-up for "Quo Vadis" has now developed a promotion with a local Polish language group.

John W. Farr, manager of the Odeon theatre, North Sydney, Nova Scotia, says his patrons are "hockey crazy" but they did respond to his advertising of "Three Little Words."

Jim McCarthy, manager of Warner's Strand theatre, Hartford, invited representatives of Hartford insurance company's men's and women's clubs to a preview of "Glass Menagerie."

For the Paramount short film, "The New Land" Ray MacNamara, manager of the Allyn theatre, Hartford, invited leaders of the Jewish Federation and other groups to a screening.

Arthur A. Allaire, manager of the Paramount theatre, Barre, Vt., sends samples of his personalized advertising for "Stars In My Crown," with his Round Table application and biographical data.

Edw. M. Haskins, manager of the State theatre, Calais, Maine, sends out personal postcards with his endorsement of "Cheaper by the Dozen" as proof that "Movies Are Better Than Ever."

Ray MacNamara, manager of Allyn theatre, Hartford, Conn., promoted a big layout of publicity scene mats from current pressbooks as proper mention for his "New Movie Season."

Elstun Dodge, manager of the Elstun theatre, in suburban Cincinnati, celebrates 30 years in theatre business by signing up as a new member of the Round Table.

Eddie Bonns, manager of the Gem theatre, Cuthbert, Ga., who is an old-timer in this business, writing us some clues as to where our trails have crossed in the dim past.

"What I Did For the Picture"

GIANT CARTOON SHOW and **Christmas Toy Preview**. Made a nice tieup with G. C. Murphy store to preview their Christmas toys, during the annual Teachers' Institute, when the youngsters have a holiday and their teachers go to school. Got half-page cooperative newspaper ad and other ad help from sponsor, including a big herald. Stage was loaded with gifts and preview Santa Claus.—Dick Kline, manager, Harris theatre, Tarentum, Pa.

MISSOURI DAY with home-made movies, in color. It's a swell feeling. Darryl Zanuck didn't do it; Cecil B. DeMille didn't do it; Bing Crosby didn't do it. I DID IT. With a borrowed 16-mm. camera and a few rolls of Kodachrome, I produced a home movie that was the outstanding event in the history of Fowler. Our local celebration is "Missouri Day" and this film started by picturing local farmers and their crops and cattle raising, which is the foundation of our local economy. Churches were included and their congregations. And then the parade in its entirety. It took 40 minutes to show the picture, and it paid off, as the top feature on a double bill. The other picture was good, too.—Hugh Haynes, manager, Valley theatre, Fowler, Colorado.

JACKIE ROBINSON STORY—Eagle Lion Classics. Went to neighboring towns and surrounding colored neighborhoods and contacted ministers and had special stories arranged by them. Also announcements from their pulpits and through colored fraternal organizations, which resulted in a large colored trade, fully 100% above average business.—Ernie Taylor, Park theatre, Chatham, Ontario.

THE GREAT RUPERT—Eagle Lion Classics. Ran a small ad, "Warning to All Squirrels in Humboldt! Do not be misled by the Minor's Theatre ad on this page. You will not think it is funny. Only people think it is funny, and they think it is even funnier than Francis, and you KNOW what he was! Signed Rupert the screwy squirrel." Never had so much talk from such a little ad and it brought the business.—E. A. "Pat" Patchen, Minor theatre, Arcata, California.

BELLE OF OLD MEXICO—Republic. Our Ninth Annual Hallowe'en Show, and we're glad to report that in that time, there hasn't been \$5.00 worth of material damage in this small town due to pledges signed by school children. Soaping of windows, and treats, permitted. Admissions for Pa and Ma pay all expenses involved. So, with a little time and effort, it's a safe and sane Hallowe'en and no outdoor telephone booths tipped over!—J. W. Lehrkind, Strand theatre, White Sulphur Springs, Montana.

FAREWELL TO YESTERDAY—20th Century-Fox. Saw as many school teachers as possible, also wrote personal letters to school principals and superintendents in the county. Had a special matinee for all high school students and another for grade children, for this picture was really a lesson in history. Special 20c price for students, teachers and bus drivers, and all those driving their own cars, bringing kiddies to the show. Quoted Motion Picture Herald review on the picture. Howard F. Myers, manager, Valencia theatre, Macon, Missouri.

HENRY V and HAMLET—Universal-International. This theatre did not pay for a number of years, until I came here, without any experience in this work. I have been trying to do something different. I felt we were not getting the college business, so I inquired of the faculty and they told me they were tired of the sameness of pictures. They told me they wanted Shakespeare, operettas, foreign films, language films, sports, and educational films. We started to get what they wanted, and first played "Henry V" and had the largest gross on record. Then, "Hamlet" second. Cultivated the ministers and let the high school use theatre for their events. We have sports nights and do about three times the usual business. We're between two cities, five miles apart. Now we are getting business from people we never have seen before.—Harold J. Kelly, Strand theatre, Orono, Maine.

BATTLEGROUND—Metro-Goldwyn-Mayer. Obtained military cooperation in placing army equipment for lobby display and this was very effective and drew a lot of favorable publicity, and even helped recruiting for the Canadian Army overseas. Played up "Battleground" in my regular issue of "Showtime"—our regular theatre magazine and shopping guide. Believe this campaign will please the Quigley Awards judges in the fourth quarter.—Allan W. Perkins, Roxy and Capitol theatres, Midland, Ontario.

HIS HONOR!



Eddie Richardson, manager of Loew's Granada theatre, Cleveland, at right, receives the personal congratulations of Mayor Amos Kauffman, on the double occasion of the theatre's 23rd Anniversary and Eddie's 22nd year with Loew's. There were also a full page of cooperative congratulatory ads.

Rudy Koutnik Pleases His District Manager

Sol Gordon, district manager for Fox Wisconsin theatres in Milwaukee, was so pleased with Rudy Koutnik's special campaign on the new Fibreglass screen at the Fox Palace theatre, that he sent us another copy of Rudy's recent entry for the Quigley Awards. He sold the new screen just the way he would any other new attraction, with showmanship, and even gave customers a sample of glass screen fabric.

Short Film Premiere

Oscar Morgan, who has good reason to be interested in the world premiere of a Paramount short film, relays news of what is termed the "world's smallest premiere" at the Ritz theatre, at Winter Haven, Florida, where Frank Sparrow is the manager. It's for Paramount's short film, "City of Beautiful Girls," which was made in Winter Haven and features the diving and swimming champions of the famous Cypress Gardens, nearby. But they turned out record breaking crowds to see the girls all over again in the movies.

Proof that the subject carries weight as a publicity factor is contained in newspaper clippings from all over Florida including big art breaks in the Miami and Tampa newspapers. And at least one of the "aquadams" is headed for a starring career in Hollywood, Calif.

Jack Foxe Strikes Publicity Gold

Jack Foxe, publicist for Loew's Washington theatres, sent us a sample full-page cooperative ad he obtained from a local jeweler, but now it seems the aforesaid sponsor is so delighted with his results that he is going for a series of full pages, each one to feature an over-sized picture of the star of a current Loew's film, particularly a full page blow-up of just part of Betty Grable (one guess) or the shootin' arm of Barbara Stanwyck, is apt to attract quite a lot of attention, and the smart advertiser knows it.



High S. Borland, who seldom fails to find new showmanship for last-run pictures at the friendly Louis theatre, in the heart of Chicago's Negro district, planned this promotion for "Razor's Edge." He says he had to ask the crowd to stand back so he could get a picture of two potential patrons, trying to balance a coin on the edge of a razor.

Round Table In England

QR. PARSONS, manager of the Royalty cinema, Harborne, with the cooperation of local merchants, has provided a "rest room" for old folks in the lounge of the theatre. The room is open from 10 a.m. to 8 p.m. five days a week, and is comfortably furnished with easy chairs, radio, newspapers and reading glasses, available without charge for the convenience and comfort of older persons. . . . J. S. BROOKE, manager of the Empire theatre, Cardiff, submits what is definitely "unique and unrepeatable" publicity for "Destination Moon" when he photographed MR. J. ARTHUR RANE shaking hands with a "space man" in costume. . . . DAVID B. WILLIAMS, manager of the Blue Hall theatre, Islington, had newsboys on the streets announcing "Destination Moon" and a good tieup with a local restaurant for BOB HOPE's "Home Cookin'" song in "Fancy Pants." . . . D. MACKRELL, manager of the Ritz cinema, Huddersfield, given front-page mention for his personal talk to members of the "Happy Gang"—Centenary Methodist youth club. . . . B. CAUFIELD, manager of the George cinema, Kilmarnock, quoted his personal message to patrons in the center of a cooperative newspaper ad page on "Three Came Home." . . . C. DRYSDALE, manager of the Capitol theatre, Leith, had "Black Rose" cocktails in local restaurants as promotion for the picture. . . . H. CLAYTON-NUTT, manager of the Broadway cinema, Eccles, held a model ship competition as exploitation for "Rocketship X-M." . . . BILL HENDEN, manager of the Savoy cinema, London, and a new member of the Round Table, sends in a sensational two-color, full-page cooperative newspaper ad for "Annie Get Your Gun" from the *North London Observer*.

▼ ▼

QR. A. MAYO, manager of the Odeon theatre, Horsham, says he is "very keen to become a member of the Round Table" and sends samples of his spectacular showmanship to prove it. He is strong for cut-out figures and used one 30 feet high as outside display for "They Were Not Divided." . . . J. W. BONNICK, assistant manager of the Ritz cinema, Barsley, invited civic leaders and Catholic clergy to a preview of "The Holy Year." He also reports that a local departmental store invited him to participate in a contest to give away a television set as a joint promotion. . . . "Annie Get Your Gun" floods our English mail, with numerous examples of good showmanship from many managers. LESLIE J. BROWN, manager of the Capitol cinema, Barking, had a "pony express race" with toy horses; S. E. PASCOR WILLIAMS, manager of the Ritz Woking, made good use of the MGM pressbook in a 14-point campaign; and R. TURNER, assistant manager of the Majestic cinema, South Woodford, enlisted his Minor's Matinee as exploitation aides by offering prizes for the best dressed "Annie," "Buffalo Bill," or "Sitting Bull." . . . A. H. WOOTTON, manager of the Beau Nash cinema, Bath, promoted a free perm at a hairdressing saloon as publicity for "Stage Fright." Winner had to sit alone in dark theatre from closing time until the wee small hours. . . . ARTHUR LOWRIE, manager of Ritz cinema, Hastings, employed the city police and fire departments as street ballyhoo for "Panic in the Streets." The boys in uniform put on their own show to attract attention.

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101 WAYS TO BUILD P. R.



We didn't count 'em, but don't think we're kidding when we say you'll find 101 ways to build public relations in these pictures of happy youngsters having fun at the movies. Above, W. J. Souttar, manager of the Fox Lincoln theatre, Springfield, Ill., entertains his Holloween Costume Party, on stage; and below, M. T. Helgerson, manager of Adler's Palace theatre, Waupaca, Wis., stages his "Cowboy Round Up" with Gene Autry as a screen attraction.

Making Them Conscious Of "Judy and Gene"

Reg Streeter sends a campaign on "Summer Stock" as used at Warner's theatre in Huntington Park, Cal., which shows how he concentrated attention on the stars and away from the title, which doesn't mean much in most situations. He put out cards and placed ads which read "Judy and Gene are coming to Huntington Park" and used sidewalk stencils to carry the same message. Result was that the folks were talking about the picture 10 days in advance, and the advertising on regular schedule had a proper chance to take hold. The little bit of mystery about "Judy and Gene" was better exploitation than "what IS Summer Stock?"

Call Cops In Promotion For Pittston Theatre

Walter Rooney, manager of the American theatre, Pittston, Pa., decided to "seil" a few \$10 bills on the street as exploitation for "Mister 880," as suggested by other Round Table members, but a determined patron did her best to circumvent his diabolical designs. She called the cops, and reported counterfeiters at work, which couldn't have been more perfect if she had been on the payroll. An honest attempt to sell good \$10 bills to some 300 Pittstonians resulted in "no sales" and the cops enjoyed their chance to laugh at the complainers. The local paper corralled a good two-column story.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 106 attractions and 8,600 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 25 preceding issues of the HERALD. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AB	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	46	49	51	7
†All About Eve (20th-Fox)	—	1	2	5	—
All Quiet On the Western Front (Realart)	—	2	2	4	6
Annie Get Your Gun (MGM)	92	97	29	—	1
Armored Car Robbery (RKO Radio)	—	1	2	—	2
Asphalt Jungle, The (MGM)	—	11	68	60	24
Avengers, The (Rep.)	—	—	3	—	2
Black Rose, The (20th-Fox)	15	32	52	43	8
Born to be Bad (RKO Radio)	—	1	4	9	3
Breaking Point, The (W.B.)	—	—	9	12	3
†Breakthrough (W.B.)	3	1	—	—	—
Bright Leaf (W.B.)	13	41	46	32	39
Broken Arrow (20th-Fox)	73	110	23	6	—
Caged (W.B.)	3	29	24	108	7
Captive Girl (Col.)	—	1	3	9	1
Cariboo Trail, The (20th-Fox)	1	24	55	14	1
Colt .45 (W.B.)	16	88	116	21	5
Convicted (Col.)	1	3	13	29	6
Copper Canyon (Para.)	1	25	28	4	—
County Fair (Mono.)	—	3	5	—	3
Crisis (MGM)	—	—	14	39	40
Curtain Call at Cactus Creek (U.I.)	—	3	44	150	10
Dark City (Para.)	—	—	—	8	5
Desert Hawk (U.I.)	—	4	31	11	3
Destination Moon (E.L.C.)	1	24	14	7	4
Destination Tokyo (W.B.)	1	3	1	1	8
Devil's Doorway (MGM)	—	1	27	6	1
†Dial 1119 (MGM)	—	—	1	1	3
Duchess of Idaho (MGM)	29	117	60	6	—
Fancy Pants (Para.)	2	35	62	18	25
Father of the Bride (MGM)	97	180	40	10	2
Fireball, The (20th-Fox)	—	—	10	20	13
Flame and the Arrow, The (W.B.)	10	82	69	12	8
Fortunes of Captain Blood (Col.)	—	13	12	15	5
†Fuller Brush Girl, The (Col.)	—	—	8	—	—
Furies, The (Para.)	—	3	35	34	20
Glass Menagerie, The (W.B.)	—	—	1	6	4
Good Humor Man, The (Col.)	—	3	31	108	18
Great Jewel Robber, The (W.B.)	—	2	9	5	8
Gunfighter, The (20th-Fox)	4	44	107	75	39
Happy Years, The (MGM)	—	2	46	12	6
High Lonesome (E.L.C.)	—	—	4	11	1
I'll Get By (20th-Fox)	—	10	3	—	—
In A Lonely Place (Col.)	—	—	11	50	28
Iroquois Trail (U.A.)	—	4	9	1	—
Kiss Tomorrow Goodbye (W.B.)	—	4	15	15	38
Lady Without A Passport, A (MGM)	—	—	—	15	24
Lawless, The (Para.)	—	—	2	17	36
Life of Her Own, A (MGM)	—	—	8	18	56
Louisa (U.I.)	9	42	53	24	1
Love That Brute (20th-Fox)	—	—	—	9	103
Ma and Pa Kettle Go to Town (U.I.)	94	95	77	44	1
Men, The (U.A.)	—	—	1	8	15
†Milkman, The (U.I.)	—	—	5	1	—
Miniver Story, The (MGM)	—	—	2	5	8
Mister 880 (20th-Fox)	—	—	8	35	14
My Blue Heaven (20th-Fox)	22	42	40	8	—
My Friend Irma Goes West (Para.)	7	79	76	31	2
Mystery Street (MGM)	—	6	8	3	10
Next Voice You Hear, The (MGM)	—	—	—	10	11
Night and the City (20th-Fox)	—	—	1	30	15
No Way Out (20th-Fox)	1	5	6	9	10
Our Very Own (RKO Radio)	37	33	52	12	4
Panic in the Streets (20th-Fox)	—	6	8	27	12
Peggy (U.I.)	3	41	102	14	11
Petty Girl (Col.)	1	6	71	12	2
Pretty Baby (W.B.)	—	10	15	47	30
Reformer and the Redhead, The (MGM)	2	17	126	89	38
Return of the Frontiersman (W.B.)	—	6	15	16	15
Right Cross (MGM)	—	5	9	9	2
†Rio Grande (Rep.)	2	4	4	—	—
Rocketship XM (Lippert)	7	16	11	3	8
Rocky Mountain (W.B.)	—	6	7	3	1
Rogues of Sherwood Forest (Col.)	—	101	25	40	8
Saddle Tramp (U.I.)	1	6	18	6	—
Samson and Delilah (Para.)	12	21	5	—	1
711 Ocean Drive (Col.)	4	27	54	23	5
Shakedown (U.I.)	—	—	7	5	2
Showdown, The (Rep.)	—	1	3	2	—
Sierra (U.I.)	—	17	52	19	7
Skipper Surprised His Wife, The (MGM)	—	3	26	53	9
Sleeping City, The (U.I.)	—	—	4	9	3
So Young, So Bad (U.A.)	7	14	7	4	1
Spy Hunt (U.I.)	—	—	6	3	—
Stars In My Crown (MGM)	80	36	17	6	—
Stella (20th-Fox)	—	10	49	61	37
Summer Stock (MGM)	3	24	48	12	3
Sunset Boulevard (Para.)	10	22	23	24	30
Tea for Two (W.B.)	11	23	47	3	4
Three Little Words (MGM)	25	61	60	4	—
Three Secrets (W.B.)	—	—	9	8	5
To Please A Lady (MGM)	8	20	6	—	1
Toast of New Orleans (MGM)	1	6	6	6	4
Torch, The (E.L.C.)	—	—	—	8	3
Treasure Island (RKO Radio)	5	25	57	25	10
Trigger, Jr. (Rep.)	—	1	9	5	—
Tripoli (Para.)	—	2	11	3	—
Two Flags West (20th-Fox)	7	15	25	4	—
Union Station (Para.)	—	4	28	37	12
†Walk Softly, Stranger (RKO Radio)	—	—	2	2	3
When You're Smiling (Col.)	—	—	—	5	—
Where the Sidewalk Ends (20th-Fox)	2	1	30	25	17
White Tower, The (RKO Radio)	1	7	23	55	21
Winchester 73 (U.I.)	27	94	84	15	8
†Woman on the Run (U.I.)	—	—	—	—	4
Wyoming Mail (U.I.)	1	—	4	6	2

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German Industry Seeks Restriction on Imports

WASHINGTON: The German film industry is trying to get the Government to limit imports to 240 pictures a year, the Commerce Department says. This total compares with 517 pictures imported into Western Germany during 1949, including 225 from the U.S., 120 from Britain and 79 from France. According to Nathan D. Golden, head of the Department's film sec-

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tion, the German industry recently submitted to the German Parliament a draft of a new law to restrict foreign film imports. The proposed law would require import certificates based on a quota to be announced each June. For the year 1950-51, the German share would be 60 films, or about 20 per cent of the total. Mr. Golden pointed out that from 1929 to 1933 Germany used about 250 to 300 pictures annually, of which one-third originated within its own production industry.

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"ONCE MORE THE BLUE AND WHITE"
"MISTER MUSIC"

The Product Digest.

Dallas

Warner Bros.—Cooper Back in Saddle

Lanky, drawling Gary Cooper is back in the saddle again, which should be good news for his legions of admirers. "Dallas" is a rousing he-man Western, beautifully photographed in Technicolor, with plenty of action sparked by Cooper. "Dallas" is a thoroughly enjoyable piece of entertainment.

Helping Cooper is Ruth Roman, a pretty young lady and competent performer who has achieved more than a little prominence in recent months. Together the two provide exhibitors with some meaty exploitation fodder that the product playing inside can easily back up.

The story line is neither the strongest nor most original, but any deficiencies in plot structure are compensated by the basic ingredients of shooting, fighting, hard riding, gallant gentlemen, slimy villains—all in the best tradition of what a Western should be.

But it is interesting to note that a film of this type can still capture the imagination to a degree if the story is easy to follow—which it is in the case of "Dallas."

Cooper plays the part of a Confederate colonel in the Civil War which has just ended. He has not yet adjusted himself to the non-military life mainly because he is on the trail of a trio of bad men, three brothers, headed by Raymond Massey, against whom he has sworn vengeance. The Government, meanwhile, has a price on Cooper's head and has sent out Leif Erickson to arrest him.

Things take on a different hue when Erickson shows up, for Cooper decides to take over the role of marshal and heads right into enemy territory. The crux of the action takes place on a ranch owned by Antonio Moreno which Massey is plotting to acquire for himself. Naturally Cooper will have none of this, and from then on follows a series of shoot 'em sequences that result in the inevitable triumphing of virtue over vice. Cooper is also successful in winning both a pardon and the girl, Miss Roman, who had been engaged to Erickson.

"Dallas" was produced by Anthony Veiller and directed by Stuart Heisler, who injected into the proceedings a fine air of suspense. The screenplay was written by John Twist.

Cooper handles his role well as does Massey in the role of arch villain. Miss Roman is properly decorous, and satisfactory acting in smaller parts is done by Steve Cochran as one of the other bad brothers, Erickson, Moreno and Jerome Cowan.

Reviewed at the Warner Bros. screening room in New York. Reviewer's Rating: Good.

CHARLES J. LAZARUS.

Release date, December 30, 1950. Running time, 94 minutes. PCA No. 14368. General audience classification.

Blayne Hollister.....Gary Cooper
Tonia.....Ruth Roman
Bryant Marlow.....Steve Cochran
Will Marlow.....Raymond Massey
Barbara Payton, Leif Erickson, Antonio Moreno, Jerome Cowan

Watch the Birdie

MGM—Three Red Skeltons

If Red Skelton is your audience's dish, then you can be sure that this triple serving of Skelton will be quite palatable, even though the talented comic has appeared more hilarious in several previous efforts as only one character. Not too coincidentally named Rusty Cammeron, Red portrays a camera-shop owner, his own father and grandfather. The youngest Cammeron is presented as a timid soul, a guy with two left feet, whose occasional flashes of true Red Skelton wit seem slightly out of focus. Pop is a rather portly gent, with crew haircut and brew-strainer moustache and a sympathetically paternal attitude towards his offspring's mishaps with lens and limb. Grandpop, on the other hand, is a rakish old dandy who discovers that it's never too late to sow one's wild oats and advises his grandson to win fair damsel by smacking her down and telling her off, a la Robert Taylor and Clark Gable in several scenes shown from earlier MGM films.

There's a plot, of course, and some fairly good chase action to go with it, when Red accidentally picks up on his sound truck camera a scheme between construction chief Leon Ames and bank loan inspector Richard Rober. It's Arlene Dahl, Red's great, as yet unrequited love and owner of the Corlane Construction Company, whom the boys are plotting to put out of business by claiming she was using green lumber in a big housing project. Once they discover that Red has the goods on them, they set out to eliminate him and his film. Red and Arlene stymie the villains, but only by climbing atop a huge lumber "hyster" and bamboozling them after a mad race with their miniature foreign car. For added humor, there's a scene of Red and another fellow trying to undress in the same little cubicle in a clinic. For the men-folks there are also the highly photogenic Miss Dahl and the curvaceous Ann Miller, whose chief function is to wear a bathing suit.

The script, complete with three Red Skeltons, was written by Ivan Tors, Devery Freeman and Harry Ruskin from a story by Marshall Neilan, Jr. Jack Donohue directed and Harry Ruskin played a dual role as producer.

Reviewed at a preview in the Egyptian theatre in Hollywood. Reviewer's Rating: Good.—LEO SIMON.

Release date, January, 1951. Running time, 70 minutes. PCA No. 14711. General audience classification. Rusty Cammeron.....Red Skelton
Pop Cammeron.....Red Skelton
Grandpop Cammeron.....Red Skelton
Lucie Corlane.....Arlene Dahl
Miss Lucky Vista.....Ann Miller
Leon Ames, Pam Britton, Richard Rober, Dick Wessel

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

Last Holiday

Stratford-ABPC—Guinness Again

Having played eight or nine characters to perfection in "Kind Hearts and Coronets," Alec Guinness here stars in a simple, delightfully humorous and in parts deeply moving story of a man who thinks he is doomed to die and goes grimly at the task of having a last fling at a British seaside resort.

Acted brilliantly by Guinness, the picture represents almost perfect product for those theatres which cater to the more discriminating audiences. It is a gem of understatement, full of touching little things that reveal a great deal of insight into human beings, particularly if they happen to be British. "Last Holiday" stands up most successfully under the most critical scrutiny. The trick, it would appear, is to get people to come and see it.

Produced by Stephen Mitchell, A. D. Peters and J. B. Priestley, the film is based on a screenplay by Priestley and was directed by Henry Cass. Once again, as in so many other British imports, the tale rests as much on the leading actor as it does on the finely-etched characterizations of the supporting players, all of whom run true to form. Basically a film with a sad theme, Cass never permits it to become over-sentimental.

Once again, the audience will enjoy the British film makers' talent for poking fun at themselves. The part of the British cabinet minister "supervising" a hotel run by the guests while the staff is on strike is hilarious. The Priestley story and dialogue make the tale warm, human and poignant. Guinness as a Clark suddenly informed that he is soon to die of a dread disease decides to squander his savings. Mellowed by the outlook of an early demise, he suddenly finds himself swamped with job offers, all sorts of lucky breaks and even the love he had never found before. He eventually finds that he isn't going to die at all. Inevitably, he does in an accident.

Seen at the Paris theatre in New York, where the audience gave audible evidence of enjoying the show. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, not set. Running time, 88 minutes. General audience classification.

George Bird.....Alec Guinness
Sheila Rockingham.....Beatrice Campbell
Mrs. Poole.....Kay Walsh
Coco Aslan, Jean Colin, Muriel George, Brian Worth, Esme Cannon, Bernard Lee, Sidney James, Campbell Cotts, Moutrie Keisall, Wilfred Hyde-White

Double Crossbones

Universal—Skull-and Crossbones Musical

Here is a thoroughly entertaining musical comedy starring Donald O'Connor, who carries off his singing, dancing and acting chores most competently. Produced and directed by Leon-

(Continued on following page)

(Continued from preceding page)

ard Goldstein and Charles T. Barton, respectively, "Double Crossbones" is in Technicolor and departs from the customary musical in two respects: the few production numbers are subordinated to the story; and the story itself has nothing to do with the usual boy-meets-girl, unknown-becomes-star-overnight theme.

Instead, the story is placed among pirates just before the turn of the 18th Century. O'Connor is a timid young man who somehow is mistaken for as murderous a cutthroat as has ever sailed the high seas, and he sings, dances and clown in a way that should please audiences who are on the lookout for pure, unadulterated escapist entertainment. Naturally, the costumes, flashing sabers, ships with billowing sails lend themselves excellently to the Technicolor camera.

O'Connor is cast as an apprentice in a shop in the Carolinas, whose owner, in cahoots with the governor, is selling valuable merchandise which has been looted by pirates. When a visiting British official discovers what is wrong, O'Connor and the others in the shop are arrested. He escapes and soon makes a deal with a pirate chief to get him away from the mess.

When the pirates try and get rid of him, O'Connor in turn gets rid of them by drinking some whiskey which brings blotches to his face. The pirates think he has smallpox and hysterically jump ship. Now left on the vessel with his friend, Will Geer, the pair are forced to act the parts of pirates.

From that point on, naturally, there follows a series of often extremely funny incidents. And the humor is contained both in the funny lines and slapstick. Eventually everything is straightened out but not before the villains have ended up at the bottom of the sea. Goldstein and Barton have injected some light touches and good-natured ribbing of pirate adventure stories, all to good effect.

O'Connor does a yeoman job and sparks the whole picture. He is ably abetted by Helena Carter in the feminine lead, Geer, Robert Barrat, Hope Emerson, John Emery and many others. The story and screenplay are by Oscar Brodney.

Reviewed at the Universal home office screening room. Reviewer's Rating: Good.—C. J. L.

Release date, January, 1951. Running time, 75 minutes. PCA No. 14272. General audience classification.

Dave Crandall	Donald O'Connor
Lady Sylvia Copeland	Helena Carter
Tom Botts	Will Geer
Governor Elden	John Emery
Hope Emerson, Robert Barrat, Stanley Logan, Hayden Rorke	

Of Men And Music

20th-Fox—Virtuosi at Work

It has been argued that, to meet the competition of television and other challenges, the motion picture must undertake to try the new and the different to answer the demands of a maturing audience. It is also recognized that there exists in this country a growing group of people of "selective" tastes who constitute the backbone of the art house trade.

In "Of Men and Music" Twentieth Century-Fox presents exhibition with a valuable tool to test the temper of its audience. It is an 85-minute feature consisting in effect of four separate shorts, each presenting a famed artist or artists. It is a skillfully compiled product that will thrill many and bore some. It is an impressive film record of some of the great musicians of our time.

Producers Rudolph Polk and Bernard Luber are to be congratulated on the way in which they solved the problem of presenting the artists and their accomplishments on the screen.

Best of all, perhaps, the concert feature blends imaginative and unpretentious photography with the finest sound reproduction possible. It's all there—the emotional, extrovert playing of Arthur Rubinstein, the hard brilliance of Jascha Heifetz, the vocal artistry of Jan Peerce and Nadine Conner and the eloquence of Dimitri Mitropoulos. Their performances are set in an interesting frame that is both instructive and pleasing.

If properly exploited and handled, "Of Men and Music" should be a real boon to theatres. It is quite long, and it may be advisable to arrange for some kind of intermission. The picture should certainly prove a winner in the "art" houses.

The film was directed by Irving Reis, who is currently at work on a second concert package. Alex Hammid directed Mitropoulos and the New York Philharmonic at their rehearsal of Liszt's "A Faust Symphony," probably the weakest of the shorts. Liam O'Brien did the Rubinstein screenplay, Harry Kurnitz the script for Peerce and Miss Conner, John Paxton for Heifetz and David Epstein for Mitropoulos. All are to be recommended for their tactful approach. Deems Taylor provides the continuity.

Music heard includes Rubinstein playing Liszt's Liebestraum, Chopin's C Sharp Minor Waltz and the A Major Polonaise; Heifetz performing a Bach Partita, Debussy's Girl with the Flaxen Hair, Wieniewski's Scherzo Tarantelle and Paganini's 24th Caprice (the best of the lot in the picture); Peerce sings two arias, Miss Conner one and then they team up for an aria from Donizetti's "Lucia."

The sets are realistic and in part were shot in the homes of the participating artists. Among the finest moments in the picture—Heifetz, the perfectionist, practicing, and then unveiling his Stradivari, and Rubinstein listening to his own playback.

Seen at the 20th-Fox screening room. Reviewer's Rating: Very Good.—F. H.

Release date, no set. Running time, 85 mins. General audience classification.

Mystery Submarine

Universal—Underwater Thriller

A neat plot twist and development is provided in "Mystery Submarine," produced by Ralph Dietrich and directed by Douglas Sirk. The film, which stars MacDonald Carey and Marta Toren, is enjoyable not only because of the story it has to tell but also because it provides an interesting documentary touch of the U. S. Navy's anti-submarine fighting techniques.

With current headlines playing very much on treason and espionage, there's plenty of exploitation material in this picture for the enterprising exhibitor. In addition, of course, there are the names of Carey and Miss Toren to give the marquee added strength.

The story deals with a mystery submarine operated by a renegade German naval officer. The submarine was supposed to have been sunk during the war, but actually is still in operation along the Atlantic coast, selling its services to the highest bidder. In this case, the buyer is an unidentified foreign power anxious to get its hand on a refugee scientist who is being nursed back to health in the U. S. By means of a trick, Miss Toren is met by the German and informed her husband is alive. She cooperates with the German, thinking he will bring her to her husband. However, it turns out to be a ruse wherein the scientist and Miss Toren are kidnapped from a pleasure yacht which is sunk by a torpedo.

Naval Intelligence then enters this picture and Carey, a doctor who has studied at Leipzig, takes over the investigation on his own. He spots the sub's hideaway and for a while poses as an escaped German prisoner of war. After his true identity is discovered, the Germans keep him under close guard but with Miss Toren's help he is able to lead the U. S. Navy to the proper site, where the sub is destroyed, the German officer captured, and Miss Toren and the scientist saved.

Told in flashback style, "Mystery Submarine" has some moments of real excitement, especially the scene where the warships are attacking the underwater craft with depth charges.

The acting is in competent hands with Carey and Miss Toren performing satisfactorily in the leads. Robert Douglas is properly villainous, accent and all, as the sub's commander.

The story and screenplay are by George W. George and George F. Slavin.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, December, 1950. Running time, 78 minutes. PCA No. 14916. General audience classification.

Brett Young	MacDonald Carey
Madelaine Brenner	Marta Toren
Commander Von Molter	Robert Douglas
Heldman	Carl Esmond
Ludwig Donath	Fred Nurney
	Katharine Warren

Vendetta

RKO—Revenge in Corsica

If exhibition means what it says when it demands new faces on the screen, Howard Hughes here has produced a picture that should satisfy such requests. Three of the players in this Corsican costume drama are newcomers and, were it not for the rather weak story and dialogue, the picture might serve as a good vehicle for their introduction to the public.

"Vendetta" was shot several years ago and since then the trade has heard a good deal about it. It now turns out that it is a rather mild, run-of-the-mill production which lacks in excitement, is handicapped by the excessively heavy accents and suffers from overemphasis on dialogue. There are effective shots of Corsica, photographed on location, and in the climax the camera manages to create a gloomy, suspense-laden atmosphere.

Somehow the whole film is acted and staged without conviction and this is not particularly surprising in view of the story, which can be aptly summed up in the observation of one of the characters: "Corsica has a big honor for such a small country." The various side-plots don't help the over-all picture, which is full of lines ordinarily relegated to "B" Westerns.

Mel Ferrer's direction lays undue stress on the girl's unnatural affection for her brother, which is emphasized in several scenes. While the dialogue prevents the picture from taking on any feeling of reality, Faith Domergue, as the fiery Corsican nationalist obsessed with carrying out the "Vendetta" (family revenge) against Joseph Calleia's family who murdered her father, manages to come through with a couple of emotional and effective bits.

The two other newcomers in this film version of "Colombia," the Prosper Merimee novel, are Donald Buka, who plays an "honorable" Corsican bandit in hiding because he killed someone in a vendetta, and George Dolenz, who takes the part of Miss Domergue's much-loved soldier brother.

Neither is particularly effective and the blame for this must partly be pinned on the screenplay by W. R. Burnett which lacks even in the basic virtues of a conversation piece. Nigel Bruce is his usual reliable self and Hillary Brooke looks pretty as the English girl who loves Dolenz.

The story is singularly static and it isn't helped by the direction. Faith's father is murdered and she impatiently awaits the return of Dolenz from France to revenge the dead man. On his journey home, Dolenz meets Hillary and falls in love with her. To Faith's shocked surprise, he admits that he has no taste for the "vendetta" custom. With the help of Buka, Faith uncovers the guilty and Dolenz goes out to seek revenge.

Seen at the KRO screening room in New York. Reviewer's Rating: Average.—F. H.

Release date, November 21, 1950. Running time, 84 minutes. PCA No. 14122. General audience classification.

Faith Domergue, George Dolenz, Donald Buka, Hillary Brooke, Nigel Bruce, Joseph Calleia, Hugo Haas, Robert Warwick.

Born Yesterday

Columbia—Comedy Smash

Take it on the word of a Hollywood preview audience whose gales of laughter frequently drowned out the words of the players, Columbia has made of Garson Kanin's stage smash a screen smash of equal or greater box office im-

portance. As played by the stage's Judy Holliday, who leaps at once into the forefront of screen talents, and by Broderick Crawford and William Holden, extremely competent but overmatched contributors to her triumph, the film sparkles from beginning to end. Typifying "mature entertainment," widely considered the screen's best hope of prosperity, the attraction promises to reap a lush box office harvest wherever shown.

Albert Mannheimer's screenplay, deviating from Kanin's original only in minor concessions to screen usage, opens with the arrival of millionaire junk-man Crawford and his retinue in a swank Washington hotel for the purpose of expediting favorable legislation through Congress by money pressure. When Miss Holliday, described formally in early dialogue as his "fancy," embarrasses his enterprise by her empty-headed conversational offerings, he employs Holden, an honest newspaper reporter, to coach her in manners and behavior.

He uses books for the purpose, and she goes along with the project because she's enamored of him, and books teach her that Crawford is a menace to democracy. Since Crawford has used her as a silent partner in his corporate maneu-

vering, she winds up in control of his holdings and his future, which control she retains as she goes away to marry Holden.

Beneath the comedy, which is the picture's primary content, there is important meaning with respect to such matters as honesty, democratic principles, integrity and good citizenship. If the comedy encasement is spicy in spots, the meaning beneath seems to gain rather than lose impact by that circumstance.

Production by S. Sylvan Simon is top notch in every respect, and George Cukor's direction is as smooth as silk.

Previewed at the Pantages Theatre, Hollywood, to an audience composed of press, profession and the general public, which relished it in unison. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, December, 1950. Running time, 104 minutes. PCA No. 14779. General audience classification.

Billie Dawn.....Judy Holliday
Harry Brock.....Broderick Crawford
Paul Berall.....William Holden
Jim Devery.....Howard St. John
Frank Otto, Larry Oliver, Barbara Brown, Grandon Rhodes, Claire Carleton

(Review reprinted from last week's HERALD)

SHORT SUBJECTS

MEMORIES OF SHAKESPEARE (Hoffberg)

This is a highly educational and interesting short about the life of William Shakespeare, produced and photographed in authentic locations. Glimpses of his birthplace and the settings of his youthful adventures are shown. This is followed by a brief visit in London, his connection with the Globe theatre and other landmarks in Elizabethan London. Also shown are the famed Stratford-on-Avon and the Memorial theatre. The latter now stands as the supreme tribute to this great author, and his plays are constantly in production there.

Release date, October 2, 1950 28 minutes

HER HONOR THE MARE (Paramount)

Popeye Champion Cartoon (Z10-1)

Popeye's nephews bring home a homeless horse. He has a tough time housebreaking the horse. When it is fed horseradish it tears around the place and only a visit from the stork convinces Popeye to let the horse remain.

Release date, November 8, 1950 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 587-88, issue of November 18, 1950.

Feature product by Company starts on page 577 issue of November 18, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS		
					Issue	Page	Nat'l Groups	L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug. '50	79m	July 15	389	AYC	A-1	Good
Abilene Town	Realart	Randolph Scott-R. Fleming (reissue)	Sept. 1, '50	89m	Jan. 12, '46	2793	AYC	A-1	Good
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug. '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good
Alcatraz Island (002)	WB	John Litel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2	
Again . . . Pioneers	PFC	Colleen Townsend-Sarah Padden	Not Set	72m					
Alias Mike Fury	RKO	Victor Mature-Terry Moore	Dec. 2, '50						
All About Eve (030)	20th-Fox	Bette Davis-Anne Baxter	Nov. '50	138m	Aug. 19	(S)443	AY	B	Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	Sept. 16	485		B	
American Guerrilla in the Philippines (color)	20th-Fox	Tyrone Power-Micheline Prolle	Dec. '50	105m	July 22	398			
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug. '50	107m	Nov. 18	571	AYC	A-2	Good
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	Apr. 15	261	AYC	A-2	Excellent
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	May 13	294	AYC	A-1	Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	Oct. 14	518		A-1	Fair
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	June 17	347	A	B	Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	May 6	285	A	B	Excellent
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 9, '50	72m	June 17	347	AY	A-2	Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B	Good
Bayonet Charge (formerly The Imposter)	Realart	Jean Gabin-Ellen Drew (reissue)	Aug. 1, '50	94m	Feb. 12, '44	1754			
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2	Good
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct. '50	89m	Sept. 30	501	AYC	A-2	Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1	Good
Big Cage, The	Realart	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46			
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S)=synopsis	Issue Page	Nat'l Groups	L. of D.	
Black Rose, The (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept. '50	120m	Aug. 12 433	AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Blazing Sun (246)	Col.	Gene Autry-Anne Gwynne	Nov. '50	70m	Nov. 4 554	AYC	A-1	Fair
Blue Blood (4904) color	Mono.	Bill Williams-Jane Nigh	Jan. 7, '51					
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3 322	AYC	A-2	Fair
Blues Busters (4916)								
(formerly Bowery Thrush)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m				
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24 130	A	A-2	Fair
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28 (S)547	AYC	A-1	Fair
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24 354	A	B	Good
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50					
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30 502		A-1	Average
Border Treasure	RKO	Tim Holt-Jane Nigh	Aug. '50	60m	Sept. 9 478	AY	A-1	Fair
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept. '50	94m	Aug. 26 449	A	B	Very Good
Born Yesterday	Col.	Broderick Crawford-Judy Holliday	Feb. '51	103m	Nov. 25 590			Excellent
Branded (color) (5009)	Para.	Alan Ladd-Mona Freeman	Jan. '51	95m	Nov. 18 570			Very Good
Brave Bulls, The	Col.	Mel Ferrer-Mirasla	Not Set		Nov. 4 (S)554			
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16 486	A	B	Very Good
Breakthrough	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4 553	AYC	A-1	Excellent
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27 313	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug. '50	92m	June 17 345	AYC	A-1	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar. '50	77m	Mar. 4 213	AYC	A-2	Good
Buffalo Stampede (formerly The Thundering Herd)								
Bunc Squad	Favorite	Randolph Scott-R. Hatton	(reissue) Oct. '50	61m				
CAGED (925)*	RKO	Robert Sterling-Jean Dickson	Sept. 1, '50	67m	Aug. 19 442	AYC	A-2	Good
Call of the Klondike (4920)	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6 286	A	A-2	Very Good
(formerly, Fangs of the North)	Mono	Kirby Grant-Chinook	Dec. 17, '50					
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25 205	AYC	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weismuller-Buster Crabbe	July, '50	73m	Apr. 22 271	AYC	A-1	Fair
Capture, The (073)	RKO	Terese Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8 254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr. '50	80m	Apr. 1 246	AY or AYC	B	Good
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott—"Gabby" Hayes	Aug. '50	81m	July 8 373	AYC	A-1	Very Good
Cassino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30 502	AY	A-1	Good
Cause for Alarm	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51		Nov. 11 (S)562			
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov. '50	70m	Oct. 14 518	A	A-2	Fair
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11 186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr. '50	85m	Apr. 1 245	AYC	A-1	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11 (S)563			
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept. '50	85m	May 13 295			
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22 269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10 330			Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6 285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May. '50	76m	Apr. 8 253	AYC	A-1	Good
Company She Keeps, The (formerly The Wall Outside)	RKO	Lizabeth Scott-Dennis O'Keefe	Not Set		Nov. 4 (S)554			
Congolese	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13 294			
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18 197	AYC or AY	B	Fair
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug. '50	91m	July 29 405	A	B	Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct. '50	83m	July 29 405	AY	A-2	Excellent
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12 434	AYC	A-2	Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15 389	A	A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May '50	70m	May 13 295	AYC	A-1	Average
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17 346	A or AY	A-2	Good
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20 (S)305			
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June '50	86m	May 27 314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15 262	AY or AYC	A-2	Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18 569			Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25 589			
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15 263	A	A-2	Good
Dancing Years (Brit.) (color)	Mono.	Dennis Price-Gisele Preville	Aug. '50	98m	Aug. 19 442			
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct. '50	98m	Aug. 12 433	A	B	Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1 245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27 314	AYC	A-1	Good
Dead Man's Eye	Realart	Lon Chaney-Jean Parker	(reissue) May '50	64m	Sept. 16, '44 102			
Death of a Dream	ELC	Documentary	July, '50	45m	July 22 398			
Deported	Univ.	Marta Toren-Jeff Chandler	Nov. '50	89m	Oct. 21 537	AY	A-2	Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug. '50	77m	Aug. 12 434	AYC	A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17 346	A	B	Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug. '50	91m	July 1 366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10 331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield	(reissue) June 3, '50	135m	Apr. 29 278			
Destry Rides Again	Realart	Marlene Dietrich-James Stewart	(reissue) June, '50	94m	Dec. 2, '39 41			
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6 287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30 502	A	A-2	Very Good
D.O.A.	Col.	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31 137	AY or AYC	A-2	Excellent
Dodge City	UA	Errol Flynn-O. De Havilland	July 15, '50	102m	July 29 406			
Double Crossbones (color)	WB	Donald O'Connor-Helena Carter	Jan. '51	75m	Nov. 25 589			
Duchess of Idaho (color) (33)	Univ.	Esther Williams-Van Johnson	July 14, '50	98m	June 17 345	AYC	A-1	Good
Dynamite Pass (022)	MGM	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25 238	AYC	A-1	Very Good
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11 186	A or AY	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5 413	A	A-2	Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov. '50	78m	Nov. 18 570			
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15 263	AY	A-2	Average
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29 405	A	A-2	Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8 41	AY	B	Very Good

TITLE—Production Number—Company

TITLE	Production Number	Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	Herald Review
						(S)	Synopsis Page			
Fancy Pants (color) (5001)*		Para.	Bob Hope-Lucille Ball	Sept. '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)		20th-Fox	Documentary	Sept. '50	90m	Sept. 16	485	AY	A-1	Excellent
Fast on the Draw (4929)		Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519			Poor
Father Makes Good (4917)		Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*		MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Father's Wild Game (5125)		Mono.	Barbara Brown-Raymond Walburn	Nov. 19, '50						
Faust and the Devil (Ital.)		Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)		WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans		Favorite	Gary Cooper-Lily Damita	(reissue) Dec. '50	86m	Jan. 17, '51	59			
Fighting Command		Realart	Anne Gwynne-Noah Beery, Jr.	(reissue) July, '50	108m	Aug. 7, '51	1469			Good
(formerly We've Never Been Licked)										
File on Thelma Jordon (See Thelma Jordon)										
Fireball, The (023)		20th-Fox	Mickey Rooney-Pat O'Brien	Oct. '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)*		WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flesh and Fantasy		Realart	Charles Boyer-Barbara Stanwyck	(reissue) Apr., '50	94m	Sept. 18, '50	1541			Good
For Heaven's Sake		20th-Fox	Clifton Webb-Joan Bennett	Dec. '50	92m	Oct. 28	(S) 546	A		
For Them That Trespass (Brit.)		Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)		Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Fourteen Hours		20th-Fox	Paul Douglas-Debra Paget	Jan. '51						
Frisco Tornado (4967)		Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frontier Outpost (263)		Col.	Charles Starrett-Smiley Burnett	Dec. 29, '50	55m					
Fuller Brush Girl, The (239)		Col.	Lucille Ball-Eddie Albert	Oct. '50	85m	Sept. 16	486	AY	A-2	Very Good
Furies, The (4926)		Para.	Barbara Stanwyck-Wendell Corey	Aug. '50	109m	July 1	365	A	B	Good
Fury in the Sky		Realart	Loretta Young-G. Fitzgerald	(reissue) July, '50	83m	Mar. 25, '51	1814			Fair
(formerly Ladies Courageous)										
GENE Autry and the Mounties		Col.	Gene Autry-Pat Butram	Not Set		Nov. 11	(S) 562			
Glass Menagerie, The (007)		WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Glass Mountain, The (Brit.) (012)		ELC	Valentina Cortese-Dulcie Gray	May '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)		V/B	Dennis Morgan-Ray, Massey	(reissue) June 3, '50	88m	Apr. 29	278		A-2	
Goldbergs, The (5011)		Para.	Gertrude Berg-Phillip Loeb	Jan. '51	83m					
Golden Gloves Story, The (023)		ELC	James Dunn-Dewey Martin	May '50	76m	Apr. 29	278	AY or AY	A-1	Good
Golden Salamander, The (Brit.)		ELC	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S) 358	AY	A-1	
Golden Twenties, The (021)		RKO	Documentary	Apr. '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)		Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)		ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)		WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Grounds for Marriage		MGM	Van Johnson-Kathryn Grayson	Jan. 5, '51						
Guilty of Murder		Realart	George Sanders-G. Fitzgerald	(reissue) June, '50	80m	Aug. 18, '51	2598			Good
(formerly The Strange Affair of Uncle Harry)										
Gunfighter, The (015)*		20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)		Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1	Good
Guns A'Blazin'		Realart	Walter Huston-W. Brennan	(reissue) Sept. 1, '50	73m	Mar. 12, '51	56			
(formerly Law and Order)		Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S) 305	AYC	A-1	
Gunslingers (4941)		Realart	Mario Montez-Jon Hall	(reissue) June, '50	75m	Aug. 12, '51	2041			Good
Gypsy Wildcat										
HALLS of Montezuma (color)		20th-Fox	Richard Widmark-Joyce McKenzie	Dec. '50						
Hamlet (Brit.) (Spl.)*		Univ.	Laurence Olivier-Jean Simmons	Oct. '50	142m	July 3, '48	(17)	AY	A-2	Good
Happiest Days of Your Life, The		London	Alastair Sim-M. Rutherford	Sept. '50	81m	Sept. 16	486	AYC	A-2	Very Good
Happy Years, The (color) (32)		MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Fair
Harbor of Missing Men (4913)		Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Very Good
Harriet Craig (323)		Col.	Joan Crawford-Wendell Corey	Nov. '50	94m	Oct. 28	545	A	A-2	Excellent
Harvey		Univ.	James Stewart-Josephine Hull	Not Set	104m	Oct. 21	538	AYC	A-2	
Hell Town		Favorite	John Wayne-A. Ladd-M. Hunt	(reissue) Oct. '50	59m					
Her Wonderful Lie (Ital.)		Col.	Jan Kiepura-Maria Eggerth	Not Set	86m	May 27	313	A or AY	B	
Here Come the Co-Eds		Realart	Bud Abbott-Lou Costello	(reissue) June, '50	90m	Feb. 3, '45	2297			
He's Cockeyed Wonder (340)		Col.	Mickey Rooney-Terry Moore	Oct. '50	77m	Oct. 28	546		A-2	Good
High Lonesome (color) (044)		ELC	John Barrymore, Jr., Chill Wills	Sept. '50	81m	Aug. 12	434	AY	A-1	Good
Hi-Jacked (4920)		Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2	Fair
Hills of Oklahoma (4952)		Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
His Kind of Woman		RKO	Robert Mitchum-Jane Russell	Dec. 16, '50		Oct. 28	(S) 546			
Hit Parade of 1951 (5002)		Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AYC	A-2	Good
Hoedown (251)		Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354		A-1	Good
Holiday Rhythm (4911)		Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The		Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Holy Year, 1950		20th-Fox	Documentary	Aug. '50	42m	Aug. 5	414	AYC	A-1	Good
Hostile Country (4927)		Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
Hot Rod (4918)		Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Nov. 11	(S) 563		A-1	
House by the River (4912)		Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
House of Dracula		Realart	Lon Chaney-J. Carradine	(reissue) Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House of Frankenstein		Realart	Boris Karloff-Lon Chaney	(reissue) Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Humphrey Takes a Chance (4912)		Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S) 358	AYC	A-1	
I KILLED Geronimo		ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Oct. 21	(S) 539	AYC	A-1	
I Shot Billy the Kid (493)		Lippert	Don Barry-Robert Lowery	Sept. '50	57m	Aug. 5	414		A-1	Fair
I Was a Shoplifter (917)		Univ.	Scott Brady-Mona Freeman	May '50	74m	Apr. 15	262	AY or AY	A-2	Average
If This Be Sin (Brit.)		UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I'll Get By (color) (027)		20th-Fox	Bill Lundigan-June Haver	Oct. '50	83m	Sept. 30	501	AYC	A-1	Excellent
In a Lonely Place (242)		Col.	Humphrey Bogart-Gloria Grahame	Aug. '50	94m	May 20	301	AY	A-2	Very Good
Indian Territory (249)		Col.	Gene Autry-Gail Davis	Sept. '50	70m	Sept. 9	477	AYC	A-1	Good
Iroquois Trail		UA	George Montgomery-B. Marshall	June 16, '50	85m	June 10	329		A-1	Very Good
It's a Small World (030)		ELC	Paul Dale-Lorraine Miller	June '50	74m	June 10	330	AYC	A-2	Good
JACKIE Robinson Story, The (032)		ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good
Jackpot, The (031)		20th-Fox	James Stewart-Barbara Hale	Nov. '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jet Pilot (color)		RKO	John Wayne-Janet Leigh	Dec. 16, '50						
Jiggs and Maggie Out West (4909)		Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC		
Joan of Arc (color) (963)*		RKO	Ingrid Bergman-Jose Ferrer	Nov. '50	118m	Oct. 30	4366	AY	A-1	Good Superior

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Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50					
Johnny One-Eye	1.	Art O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B
Jungle Stampede (4922)	R. v.	George Breakston-York Coplen	July 29, '50	60m	Aug. 5	414	C	Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m				A-1
Kansas Raiders (color)	Univ.	A. Murphy-M. Chapman	Nov. '50	80m	Nov. 11	561		Good
Keep 'Em Slugging	Realart	Dead End Kids (reissue)	May, '50	61m	Mar. 6, '43	1189	AYC or AY	Fair
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	A-2	Good
Kill or Be Killed (2029)	ELC	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	Very Good
Killer That Stalked New York (241) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Not Set	79m	Oct. 28	(S) 546		
Kim (color)	MGM	Errol Flynn-Dean Stockwell	Jan. 12, '51	113m				
Kind Hearts and Coronets (Brit.) (031)	ELC	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	Excellent
King Solomon's Mines (color) (109)	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413	B	Very Good
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Not Set	88m	Nov. 25	589		Fair
Last of the Buccaneers (color) (341)	Col.	Paul Henried-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	Excellent
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561	A-1	Good
Lawless, The (4923)	Para.	MacDonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	Fair
Leatherpushers, The	Realart	Richard Arlen-Andy Devine (reissue)	Apr., '50	64m	Sept. 7, '40	40	A-2	Good
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	Pretty
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	Place
Lightning Gun (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50					Please
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477		Prehis
Lorna Doone (color)	Col.	Richard Green-Barbara Hale	Not Set		Nov. 4	(S) 555		Prod
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Perfec
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC	Pink
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	Paper
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	Peggy
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S) 358	AYC	Perfec
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	Petty
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	Red S
Mad With Much Heart	RKO	Robert Ryan-Ide Lupino	Not Set		Nov. 4	(S) 554		Redwo
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Not Set		Sept. 2	457	A	Refor
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Oct., '50	90-67m	Oct. 28	546	A	Reneg
Magnificent Yankee, The	MGM	Louis Calhern-Anne Harding	Jan. 26, '51	89m	Nov. 18	569	A-2	Return
Man Who Cheated Himself, The	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51					Return
Marshal of Hedorada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S) 358		(92)
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	Rider
Merry Monahans, The	Realart	Donald O'Connor-Ann Blyth (reissue)	June, '50	91m	Aug. 19, '44	2053		Riding
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AY	Right
Milkman, The	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	Rio G
Miniver Story, The (Brit.) (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	A-1	Rio G
Missourians, The (4974)	Rep.	Monte Hale	Nov. 25, '50	60m	Nov. 11	(S) 562	B	River
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	Rock
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A-2	Rockin
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293	A-2	Rogue
Mr. Dynamite	Realart	Lloyd Nolan-Irene Hervey (reissue)	Apr., '50	68m	Mar. 15, '41	37		Rookie
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	Run
Mr. Universe	ELC	Jack Carson-Janet Paige	Nov., '50					Rustler
Mrs. FitzHerbert (Brit.)	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m	Nov. 11	561	AYC	SADDI
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec., '50	69m				Salt L
Mudlark, The	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51					Samson
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	San Fr
My Brother, the Outlaw (formerly, The Tiger)	ELC	Mickey Rooney-Wanda Hendrix	Dec. 25, '50				B	San Q
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AY	Savege
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Diana Decker	Apr. 16, '50	58m	Apr. 22	271	B	Second
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	A-2	Second
Mystery Submarine	Univ.	MacDonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590		Second
NAGANA	Realart	Tala Birell-Melvyn Douglas (reissue)	Aug. 15, '50	74m	Jan. 7, '33	27		Second
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S) 359	B	Second
Never A Dull Moment (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	Second
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Dec., '50					Second
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct., '50	83m	June 10	329		Secret
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	Septem
Nightmare	Realart	Diana Barrymore-Brian Donlevy (reissue)	May, '50	82m	Nov. 21, '42	1018	B	Septem
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	7/1 O
No Sad Songs for Me (238)	Col.	Margaret Sullavan-Wendell Corey	May, '50	89m	Apr. 15	261	A-2	Shadow
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413	B	Shaked
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Sept. 23	(S) 495	AYC	Short
OF Men and Music	20th-Fox	Concert Package	Not Set	85m	Nov. 25	590		Side S
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	Side S
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S) 4219	A-2	Side S
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	Side S
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A-2	Side S
One Minute to Twelve	ELC	Lars Hanson-Gunnel Brostrom	Oct. 1, '50					Side S
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	Sierra
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278	B	Sil
Operation Pacific	WB	John Wayne-Patricia Neal	Jan. 27, '51					Six-Gun
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	Slipper
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC	Sleepin
Outlaw Gold (4954) (formerly Massacre Valley)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	58m				Snow E

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Outlaws of Texas (4945)	Mono.	Whip Wilson-Arby Clyde	Dec. 10, '50	58m	Nov. 11	(S)562			
Outrage	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B	Good
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
PAGAN Love Song (color) (112)	MGM	Esther Williams-Howard Keel	Dec. 29, '50						
Pancho Villa Returns	Hispano Cont.	Leo Carrillo-Esther Fernandez	Not Set	95m	Nov. 4	554			
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Fair
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov.'50	69m	Nov. 11	561		A-2	Excellent
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1	Fair
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Good
Perfect Woman, The (Brit.) (015)	ELC	Stanley Holloway-Patricia Roc	Apr., '50	73m	Nov. 11	(S)563		B	Fair
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537		B	Good
Place in the Sun, A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S)479			
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AY	A-2	Good
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50						
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570			Very Good
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnett	Oct. 26, '50	55m	Nov. 4	554			
Rapture	ELC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2	
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222		A-1	Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnett	Nov. 24, '50	56m	Oct. 21	(S)539		A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1	
Return of the Frontiersman (color)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1	Good
(927)		Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2	Average
Rider from Tucson (027)	RKO	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B	Good
Riding High (4917)*	Para.	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Right Cross (104)	MGM	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande (5004)	Rep.	Tim Holt-Jane Nigh	Nov., '50	60m				A-1	
Rio Grande Patrol	RKO	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			
River Gang	Realart	Forrest Tucker-Adele Mara	May 18, '50	83m	Oct. 7	509	AY	A-1	Fair
Rock Island Trail (color) (4914)	Rep.	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1	Good
Rocketship XM (4904)	Lippert	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2	Very Good
Rocking Horse Winner, The (Brit.) (982)	Univ.	Erroll Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rocky Mountain (008)	WB	Rory Calhoun-Guy Madison	Nov. 15, '50						
Rogue River (color)	ELC	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good
Rogues of Sherwood Forest (color)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	A-1	Good
(243)	Col.	Donald Houston-Meredith Edwards	Apr. 8, '50	83m	Apr. 1	246	AYC	A-1	Good
Rookie Fireman (311)	Col.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570		A-1	Good
Run for Your Money, A (Brit.) (981)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1	Good
Rustlers on Horesback (4968)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1	Good
SADDLE Tramp (color) (928)	Univ.	H. Lamarr-V. Mature-G. Sanders	Jan. 15, '51	128m	Oct. 22	57	AYC or AY	A-2	Excellent
Salt Lake Raiders (4964)	Rep.	Barry Fitzgerald-Burgess Meredith	Oct. 15, '50	66m	Dec. 7, '40	44			
Samson and Delilah (color)* (5010)	Para.	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406	AYC	A-2	
San Francisco Docks	Realart	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373		A-1	
San Quentin (003)	WB	Ruth Warrick-John Hubbard	Not Set						
Savage Horde, The (4917)	Rep.	Ella Raines-Brice Bennett	Oct. 15, '50	72m	Aug. 26	450			
Second Chance	PFC	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	AY	A-2	
Second Face, The (Brit.)	ELC	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
Second Woman, The	UA	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	B	Very Good	
Secret Fury, The (075)	RKO	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2	Good
September Affair (5012)	Para.	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair
711 Ocean Drive (319)	Col.	Howard Da Silva-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	A-2	Good
Shadow on the Wall (27)	MGM	Dac. 3, '50							
Shakedown (929)	Univ.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347	AYC	A-1	Good
Short Grass (AA-18)	AA	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2	Good
Side Show (4924)	Mono.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Side Street (23)	MGM	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Sierra (color) (919)	Univ.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S)390		B	
Silent Dust (Brit.)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278			
Silk Noose, The (Brit.) (4923)	Mono.	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2	Good
Six-Gun Mesa (4951)	Mono.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A	A-1	Good
Skipper Surprised His Wife, The (31)	MGM	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	A-1	Good
Sleeping City, The (930)*	Univ.	Jean Simmons-Dirk Bogarde	Oct. 10, '50	90m	June 3	321		A-2	
Snow Dog (4919)	Mono.	Paul Henreid-Catherine McLeod	May 26, '50	91m	Oct. 21	(S)539			
So Long at the Fair (Brit.)	ELC	Cornel Wilde-Maureen O'Hara	Nov. 25, '50	90m					
So Young, So Bad	UA	Kathleen Ryan-Richard Carlson	Jan. 15, '51	90m					
Sons of the Musketeers (color)	RKO	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Sound of Fury	UA	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Southside I-1000 (AA17)	AA	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spirit of Culver	Realart	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1	Good
Spirit of Notre Dame	Realart	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1	Very Good
Spy Hunt (920)	Univ.	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	B	Excellent
Square Dance, Katy (4922)	Mono.	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	A-1	Very Good
Stage Fright (919)	WB	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2	Fair
Stars in My Crown (40)	MGM	Gene Evans-Steve Brodie	Jan. 15, '50						
State Penitentiary (202)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50	97m	Oct. 7	510	AY	A-1	Good
Steel Helmet, The (5006)	Lippert	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good
State Secret (Brit.) (331)	Col.	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1	Fair
Stella (018)	20th-Fox								
Storm Over Wyoming (019)	RKO								

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S)=synopsis	Issue Page		L. of D.	Herald Review
Story of a Divorce	RKO	Bette Davis—Barry Sullivan	Nov. 18, '50	Oct. 21	(S)538			
Streets of Ghost Town (264)	Col.	Charles Starrett—Smiley Burnette	Aug. 3, '50	Aug. 19	442			
Stronghold	ELC	Veronica Lake—Zachary Scott	Oct. 19, '50				A-1	Good
Summer Stock (color) (381)*	MGM	Judy Garland—Gene Kelly	Aug. 25, '50	Aug. 12	434	AYC	A-1	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr—Philip Shawn	Nov. 8, '50	Nov. 4	554	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson—William Holden	Aug. 50	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers—Estelita Rodriguez	Sept. 25, '50	Sept. 30	502	AYC	Good	Good
Surrender (5001)	Rep.	Vera Ralston—John Carroll	Sept. 15, '50	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton—Ella Raines	(reissue) June, '50	Dec. 30, '44	2249			Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	Fair
Taming of Dorothy, The (Brit.)	ELC	Jean Kent—Robert Beatty	Sept. 29, '50	75m				
Target	RKO	Charles McGraw—Marie Windsor	Not Set		Nov. 4	(S)554		
Terzan and the Slave Girl (020)	RKO	Lex Barker—Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2
Tea for Two (color) (001)*	WB	Doris Day—Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2
Texan Meets Calamity Jane, The (color)	Col.	Evelyn Ankers—James Ellison	Nov. '50	71m	Oct. 21	537		Average
Texan Dynamo (266)	Col.	Charles Starrett—Smiley Burnette	June 1, '50	54m	June 10	331	AYC	Fair
There's a Girl in My Heart (AA-16)	AA	Lee Bowman—Elyse Knox	Dec. 15, '50					
They Were Not Divided	ELC	Edward Underdown—Ralph Clanton	Nov. 15, '50					
Third Time Lucky	Pent.	Glynn Johns—Dermot Walsh	Oct. '50	90m	Oct. 21	537	B	Good
This Side of the Law (926)	WB	Viveca Lindfors—Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2
Three Came Home (007)	20th-Fox	Claudette Colbert—Patric Knowles	Apr. '50	106m	Feb. 11	185	A or AY	A-2
Three Desperate Men (5009)	Lippert	Preston Foster—Virginia Grey	Jan. 5, '51					
(formerly Three Outlaws)	UA	Emlyn Williams—Louise Erickson	Nov. 17, '50	105m	Nov. 11	562	A	Good
Three Husbands	MGM	Fred Astaire—Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1
Three Little Words (color) (36)*	WB	Eleanor Parker—Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	Excellent
Three Secrets (006)	WB	Dan Dailey—Anne Baxter	May '50	90m	Apr. 22	269	AYC	B
Ticket to Tomahawk, A (color) (011)	20th-Fox	David Bruce—Laura Lee	June '50	63m	Oct. 21	(S)538	AYC	Very Good
Timber Fury (066)	ELC	Dane Clark—Simone Signoret	Oct. 3, '50					
Time Running Out	ELC	Clark Gable—Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2
To Please a Lady (105)*	MGM	Randolph Scott—Buster Crabbe	(reissue) Dec. '50	76m				Very Good
To the Last Man	Favorite	Kathryn Grayson—Mario Lanza	Sept. 29, '50	103m	Aug. 26	450	AYC	A-1
Toast of New Orleans (color) (103)*	MGM	Paulette Goddard—Pedro Armendariz	June '50	83m	May 13	294	A	Good
Torch, The (025)	ELC	Dead End Kids	(reissue) May '50	61m	July 4, '42	750		Fair
Tough As They Come	Realart	Preston Foster—Wayne Morris	Dec. '50	69m	Nov. 18	571		
Tougher They Come, The	Col.	Wayne Morris	Dec. 24, '50					
Trail Dust (5107)	Mono.	Roy Rogers—Penny Edwards	Dec. 15, '50					
Trail of Robin Hood	Rep.	Don Barry—Tom Neal	Aug. '50	56m	Sept. 9	477	A-2	Fair
Train to Tombstone (4934)	Lippert	Bobby Driscoll—Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1
Treasure Island (color) (191)*	RKO	Robert Rockwell—Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2
Trial Without Jury (4921)	Rep.	Roy Rogers—Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1
Trigger, Jr. (color) (4945)	Rep.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	Very Good
Trio	Para.	Leo Gorcey—Huntz Hall	Aug. 13, '50	66m	July 15	(S)390	A-2	
Triple Trouble (4915)	Mono.	Maureen O'Hara—John Payne	Nov. '50	95m	Oct. 7	511	AYC	Good
Tripoli (5005) (color)	Para.	Roy Rogers—Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1
Twilight in the Sierras (color) (4942)	Rep.	Linda Darnell—Joseph Cotten	Nov. '50	92m	Oct. 14	517	AY	Good
Two Flags West (color) (029)	20th-Fox	Laura Elliott—Jim Arners	Oct. 29, '50					
Two Lost Worlds	ELC	Jane Powell—Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1
Two Weeks—with Love (color) (108)	MGM	Ron Randell—Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	Very Good
Tyrant of the Sea (208)	Col.	Rex Allen—Dorothy Patrick	Nov. 20, '50	67m	Oct. 21	(S)538	A	A-2
UNDER Mexicali Stars (4954)	Rep.	Alexis Smith—Scott Brady	Dec. '50	83m	Nov. 4	553	A	Good
Undercover Girl	Univ.	Dan Duryea—Gale Storm	July 21, '50	90m	Apr. 1	245	A	Very Good
Underworld Story, The (for. Whipped)	UA	William Holden—Nancy Olson	Sept. '50	80m	July 15	390	AY	Fair
Union Station (5002)	Para.	Tony Dexter—Eleanor Parker	Not Set		Nov. 4	(S)554		
VALENTINO Story, The (color)	Col.	Monte Hale—Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1
Vanishing Westerner, The (4972)	Rep.	Faith Domergue—George Dolenz	Nov. 21, '50	84m	Nov. 25	590		Average
Vendetta	RKO	Allen "Rocky" Lane—Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	Good
Vigilante Hideout (4966)	Rep.	Errol Flynn—H. Bogart	(reissue) July 15, '50	115m	July 29	406	A-2	
Virginia City	WB	Betty Grable—Victor Mature—Phil Harris	Apr. '50	92m	Apr. 8	254	A	Good
WABASH Avenue (color) (010)*	20th-Fox	Ben Johnson—Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1
Wagonmaster (074)	RKO	Joseph Cotten—Valli	Sept. 16, '50	81m	Sept. 2	458	AY	Excellent
Walk Softly, Stranger	RKO	Red Skelton—Arlene Dahl	Jan. '51	71m	Nov. 25	589	A-2	Fair
Watch the Birdie	MGM	James Ellison—Russell Hayden	June 2, '50	58m	May 27	314	Good	
West of the Brazos (4930)	Lippert	James Cagney—Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	A-1	Fair
West Point Story, The (009)	WB	Randolph Scott—Brod. Crawford	(reissue) June, '50	80m	Aug. 3, '40	38	A-2	Very Good
When the Daltons Rode	Realart	Jerome Courtland—Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1
When You're Smiling (304)	Col.	Robt. Mitchum—Faith Domerque	Not Set	84m	June 24	353	A	Fair
Where Danger Lives (024)	RKO	Dana Andrews—Gene Tierney	July, '50	95m	July 1	365	A	Good
Where the Sidewalk Ends (017)	20th-Fox	Barbara White—Ronald Squire	June 20, '50	82m	July 15	389	A	A-2
While the Sun Shines (Brit.)	Mono.	Ray Milland—Patricia Roc	Dec. 31, '50				B	Good
White Heather	ELC	Glenn Ford—Valli	June 24, '50	98m	June 17	346	AYC	A-1
White Tower, The (color) (023)	RKO	James Stewart—Shelley Winters	July 12, '50	92m	June 10	329	AYC	Very Good
Winchester '73 (color) (921)*	Univ.	Viveca Lindfors—Christopher Kent	Not Set	94m	July 29	(S)406		
Wind Is My Lover, The (Swed.)	ELC	Sir Cedric Hardwicke—Robert Donat	Not Set	97m	Mar. 11	222	AY or AY	A-1
Winslow Boy, The (Brit.) (027)	ELC	Rosalind Russell—Ray Milland	Apr. '50	85m	Mar. 4	213	A	Fair
Woman of Distinction, A (234)	Col.	Lorraine Day—Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2
Woman on Pier 13, The (008)	RKO	Ann Sheridan—Dennis O'Keefe	Sept. '50	77m	Oct. 7	510	A	Good
(formerly I Married a Communist)	Univ.	Virginia Huston—Barbara Fuller	May 1, '50	60m	May 27	315	AYC	Average
Woman on the Run (932)	Red.	Stephen McNally—Alexis Smith	Oct. '50	87m	Oct. 7	510	AY	Very Good
Women from Headquarters (4916)	Univ.							
Wyoming Mail (color) (931)	Univ.							
YELLOW Cab Man, The (22)*	MGM	Red Skelton—Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1

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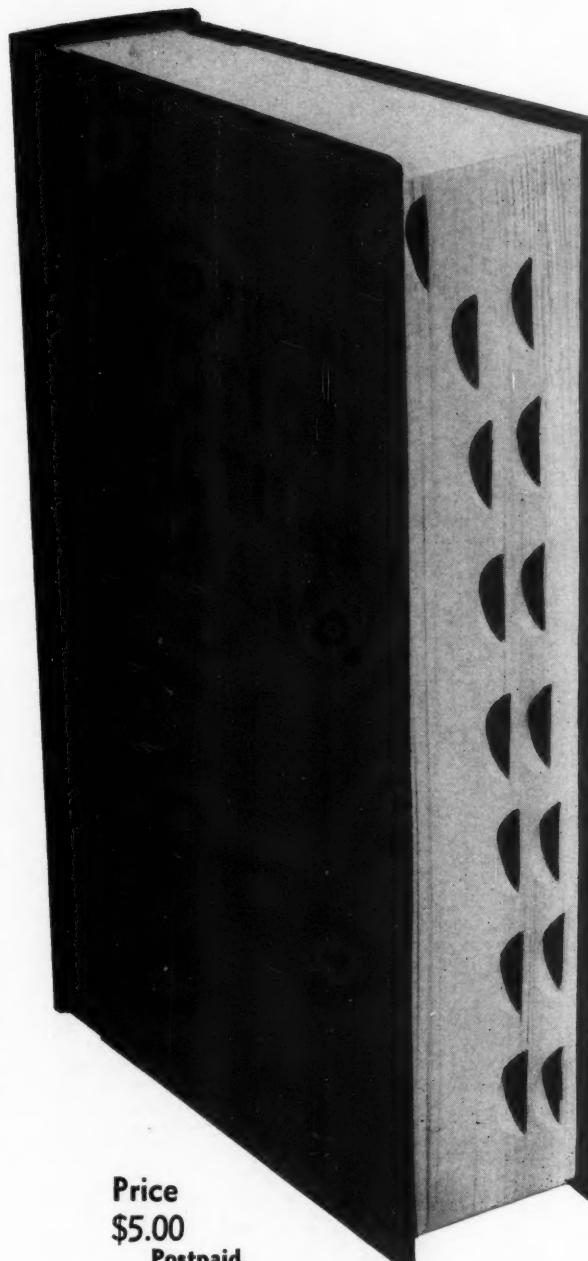
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